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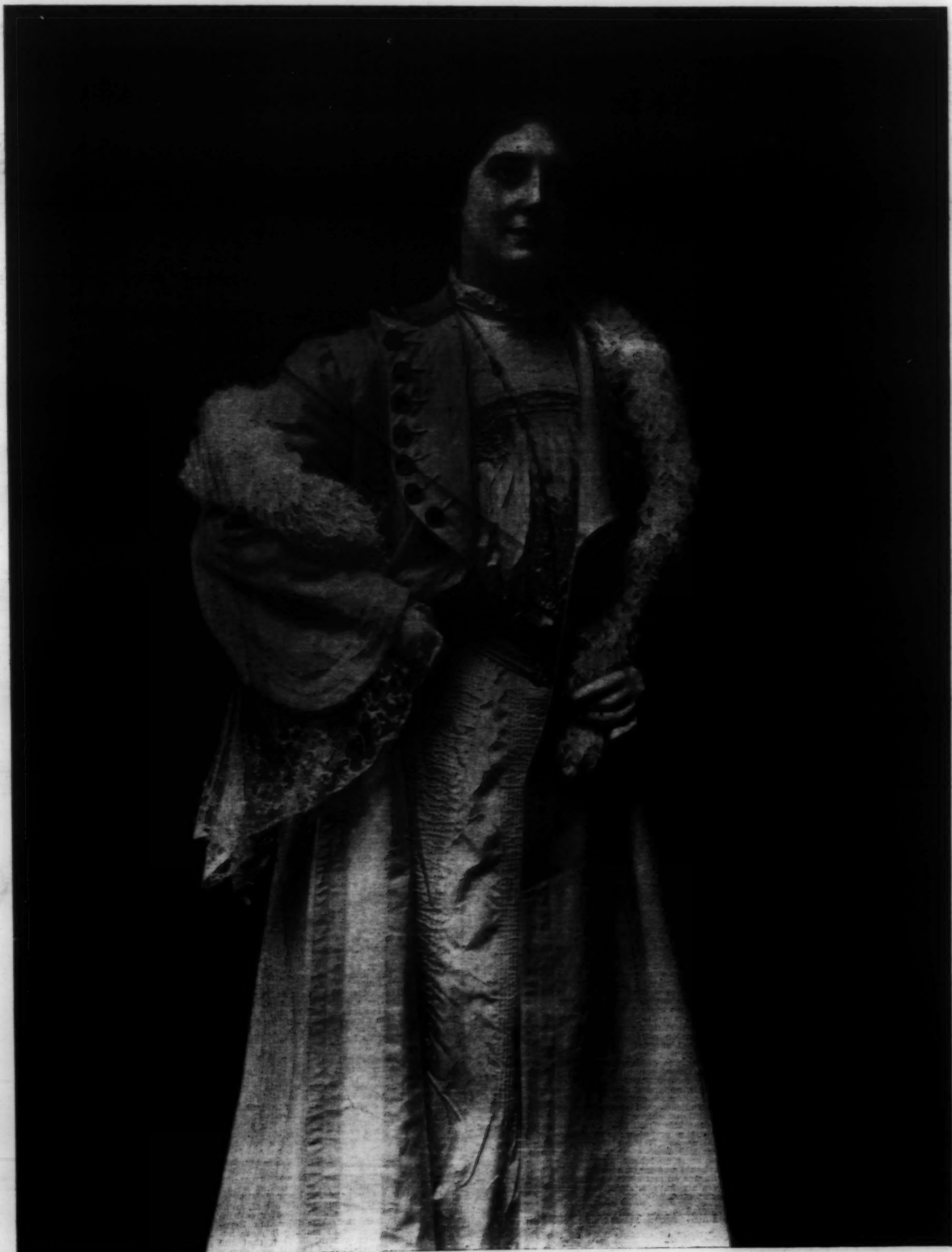


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MARIE BOOTH RUSSELL.





## The Matinee Girl

**H**APPY NEW YEAR to all the mummies in all the world! Because you're good folk, with the frank tongues of children and the warm hearts of adults, you deserve happiness for the year, and for many years. So here's hoping you'll have it!

But try to make it for yourself. Haven't you learned a little more thoroughly than last year that it rests chiefly with yourself whether your day and your month and your year be a happy one? During that obsession we call being in love, which is a far different matter than merely loving, we are persuaded that it depends wholly upon the smile or the frown of some one else, but that, like any other time of delirium, is scarcely to be counted in the final averages. Look to it that you are on good terms with yourself, for that is what matters in the complete summing up.

Let us set out upon our 1906 knowing that it will not be a rose row. So long as there are eighty million persons in America alone who are intent upon the same aims as ourselves—the circulating medium that will return to us as bread and butter and some accessories of table linen and raiment not too coarse—who would develop the highest excellence of which they are capable along the paths that to them seem fairest, who would have some friends and one love and a pleasant outlook upon life, so long will others collide and interfere with, and to some degree hinder, our attainment of these ends. Their pursuit of the same ends is one of the thorns that would prick us were 1906 a real rose row.

But of one truth we may be sure. In the pursuit of these same ends there is no need of rancor. There are rewards enough for all, and he will be sadly weighted with a handicap of failure who crosses the threshold of young 1906 dragging such impediments. In the race for attainment the path is broad. If some jostle us by the way it is more liable to be through concentration upon their own purpose than any desire to thwart our own. Let us take, as far as in us lies, an impartial view of these jostlings. And even though we suspect they were not wholly unintentional, let us forget them in the new year, forget them for our own peace's sake and our growth's sake. For what runner ever made a speed record who dragged behind him a ball and chain? It is easy to crowd out of a busy life a fretting memory of injury.

So climb to the next landing on the staircase of the year, carrying no retarding weights. And may the joy of the fullest success be yours! Get out of your trunk your copy of "Omoo," and read this until it sings itself into your brain in unison with the monotone of the car wheels.

I sent my soul through the invisible,  
In search of the after life to spell,  
And lo! and lo! my soul came back and answered,  
"I myself am heaven and hell."  
A happiest 1906!

Viola Allen has a sunny nature and has never been charged with coyness. Yet she desires the personal belongings of two Philadelphia maidens whom she knows. They are maidens whose idol she is and who in many years of industry have collected more than three thousand newspaper and magazine clippings about her.

"If I had only half of them I would have a complete story of my life," she said ruefully. But they are true matinee girls and would have to be torn to shreds in defense of their scrap-book treasures.

Which reminds me of the hysterical Jersey City maid who lay for hours at Jersey City until her two and a half hours late train arrived, then fell upon the fragile "Peter Pan" and kissed her ecstatically.

Miss Adams readjusted her hat, searched her assistant's features for some familiar line, and gasped, "Who are you?"

"O, Miss Adams," gurgled her admirer. "You don't know me, but I've seen you in The Little Minister four times."

"My child," remonstrated Miss Adams, "you must never do such a thing again. Promise!"

And the girl, abashed at the stern face of a different Lady Babbalanza than had ever figured in her dreams, promised.

Miss New York, Jr., is announced as the title of a melodrama. Wonder if they realize what a fling that is at the morality of Miss New York, Sr. As well talk of the lineal descendants of our childless George Washington.

An actor with a prospectively dull afternoon on his hands was approached by the negro porter of a hotel in Beaver, Pa. "Beg pardon, sah. Can you read and write?"

"After a fashion, I believe," replied the actor.

"Well, sah, bein' as you aint doin' nothin' I'd like to have you write a letter for me. You see I'm a porter here, but by permission I'm a coachman, and there was some fine gentlemen here yesterday, some traveling men, that told me I ought to be higher up in the world than this. They give me this gentleman's address and told me to write him; that he would be pleased to have me stop of his coach. Here's his address."

The actor wrote as he was bidden. Still believing that the negro was joking he handed him the letter and told him to mail it.

"No, no," the negro insisted, looking superstitiously at his first letter. "I'll just take you over to the post office an' you mail it yourself."

And so the actor did, gravely mailing the application to Hon. Joseph Chamberlain, London, England.

Julia Marlowe it was who inspired Hamlet Garland's novel of theatrical life, "The Light of a Star." For several years Mrs. Garland had been a warm friend of the star of Shakespeare and had piled eulogy upon eulogy of her upon her novelist husband's wandering attention.

"Modest you say, my dear," her husband repeated absently. "Do you mean to say she isn't like that?" He pointed to a violent poster announcing a forthcoming appearance of the young woman upon a Western stage.

"No more like it, my dear, than you are like—cook."

The novelist is of slight and elegant figure. Cook was close to the three hundred mark. The comparison scored.

"Tell me about her." The former professor of literature wrenched his interest from an open book on his reading stand. And Mrs. Garland, grateful for the deferred conjugal audience on the subject, told him much. She told him that Miss Marlowe is a scholar, with tastes as much of the library as his own. She told him that when the actress entertains friends at her home she gives every day a reading party in the library, where, whether the guest likes it or not, he has to lay in a fresh supply of mental pabulum, and where no one may break the silence except to read a sentence or paragraph that seems to her especially worthy. And Bruce Edwards may not read Billy Baxter there for the Marlowe library contains neither that nor the John Henry mostable. She told him that Miss Marlowe had not dined in public a half dozen times in her life, and that she was an enthusiast about health foods and once tried preparing her own meals in her rooms from this food. Whereat Mr. Garland looked up with the light of an abiding interest in his eyes. His physicians make him diet cruelly. The novelist listened to more eulogies the while he looked upon the eye emitting poster, and while he watched there grew in his mind a novel, and the novel was "The Light of a Star."

"In it I have tried to show the two creatures in such an actress," he says. The woman in her home, among her friends, in the soft light that falls upon the private individual, and the other half of her that lives in the incandescent glare of millions of curious eyes. And I have tried to reconcile these two persons in one flesh."

Freddy Peters, who plays the double role of chef and judge so admirably in The Man who Was, is telling this story to prove that he didn't inherit, but acquired, his excellent memory.

At dinner one evening Freddy's mamma said she would like to see the play again.

"No objection," said Freddy, chewing his rare roast beef thirty-two times a la Horace Fletcher.

"What's the name of the man at the door?"

"Wilson."

"You'd better write it down. I might forget."

"No danger," Freddy reached for his hat.

"Just think of Wilson high heels. That's all."

That evening a smiling woman with a pleasant faced companion presented her card to the doorkeeper and inquired:

"Is this Mr. Hunter?"

### THE MATINEE GIRL.

#### THE AMERICAN PLAYGOERS.

The American Playgoers held their first meeting on Sunday evening, Dec. 10, at the Waldorf-Astoria, with Amelia Bingham in the presidential chair. The other officers of the new association are: four vice-presidents—Mrs. Carson, Mrs. Fernandez, Charles H. Meisner and Mary Shaw; Dr. Sanders, who is treasurer, and Eden E. Greenville, the secretary. There is also a committee consisting of Mrs. Doré Lyon, A. St. John Brenon and Mrs. Lucie N. Cox. When the club affairs are once thoroughly under way these officers will resign from the positions temporarily assigned them by the Business Committee and all members of the association will participate in an election. The first hundred people to join are to be considered charter members and will be exempt from the initiation fee of \$5. The regular membership fee, which entitles one to a vote in all club matters and to two tickets for all ordinary meetings, debates, lectures and entertainments to be held on the first and third Sundays of each month, is \$5 a year.

According to the constitution, part of which was reproduced on the printed announcement, the objects are:

"To promote an intelligent interest in the drama and kindred arts and a realization of their highest possibilities; to attend all productions of new plays and music dramas and to criticize the same in a fair and impartial manner; to bring authors, actors, audience and managers into closer and better relations with each other; when expedient to produce new plays under the direction of the Governing Board; to issue whenever possible a publication to be called The Playgoer, which shall represent the views of the playgoer; to extend hospitality to visitors distinguished in arts or letters; to provide permanent club rooms for members."

Mrs. Bingham on taking the chair made a few remarks which were decidedly to the point. She was immediately followed by Mrs. Lyon, who read and concisely explained the constitution. Mr. Brenon came next, being in the more or less embarrassing position of a substitute for Mary Shaw, who was ill, and consequently unable to attend the meeting. Mr. Brenon had a tendency to fervid digressions, yet managed to emphasize one all-important point. He insisted that the American Playgoers were neither an association of artistic failures nor of people foolish enough to believe that they could do any good by adopting a didactic attitude and pretending to be the inhabitants of Olympus. "The Playgoers," he said, "should be skirmishers along the line of artistic progress."

Mrs. Fernandez faced the subject from a strictly practical point of view and declared that the Playgoers should have competent dramatists to instruct them in the fundamentals of construction and effect. She also suggested to the obvious satisfaction of the audience that the Playgoers' association could criticize the critics referring to his personal intimacy with celebrities of the past, and attempting to promulgate the doctrine of art for art's sake. Also he said that the managers would be eager enough to join the association when the club became sufficiently important to make such action worth their while.

At this point the business of the evening was temporarily laid aside in order that the members might listen to a couple of French dramatic ballads, one tragic and one comic, which were delightfully rendered by Madame Arnaud, of the Metropolitan Opera company. Madame Arnaud proved herself an expert in the subtle art of modulating her voice so as to give an impressive emotional effect in a comparatively small room.

After this pleasant intermission there was a short debate on the appropriate subject of "What is a Playgoer?" The speakers were Mrs. Carson, Charles H. Meisner, Mr. Lincoln and W. S. Logan. Mr. Lincoln, who did not seem to be in the least concerned with the topic of the evening, gave two impersonations, one of a German professor and one of an English bridgeplayer, which convulsed the audience with laughter. Mr. Logan, who was truly a remarkable speaker, inasmuch as his attitude was really that of an earnest and unprofessional playgoer. His remarks were courteous but frank. Turning to the president, he declared that it would be a mistake if the actors themselves were permitted to have an undue influence in a club which purported to represent the audience first of all. He scored another point by mentioning the Theatrical Trust. While refusing to state definitely that he considered the Trust a retarding factor in dramatic progress, he explained that if the public wished to oppose the combination no method could be so effective as organized support of the independent theatres.

Very soon after Mr. Logan had finished the meeting was adjourned and many of those present gathered about the secretary to make application for membership.

It is apparent that the American Playgoers have made an eminently satisfactory beginning. The audience was composed of the most desirable element, outsiders with an appreciative interest in dramatic art. One was favorably impressed with the prevailing atmosphere of reasonable good. If the club can continue along the lines laid down at this its first meeting there is absolutely no reason why, in the course of time, it should not exert a considerable and beneficial influence on managers and actors. The audience certainly have a right to organize and express themselves.

#### BERNHARDT THEATRE INCORPORATED.

Articles of incorporation of the Sarah Bernhardt Realty Company of New York, with a nominal capital of \$1,000, were filed in Albany last week by Max C. Anderson, Lee Shubert and William F. Connor. This is the first move in the plan toward the establishment in this city of the Sarah Bernhardt Theatre in Broadway.

## AT THE THEATRES

To be reviewed next week:

THE BARRIS AND THE BARON.....Lyric.  
MART, MART, QUITE CONTRARY.....Garlick.  
MADAME BERNHARDT MODISTS.....Knickerbocker.  
ALICE-SIT-BY-THREE-FIRE.....Criterion.  
THE GINGERBREAD MAN.....Liberty.  
AS YU SOW.....Garden.

### New Amsterdam—The Man Who Was.

Play in one act, dramatized by Kinsey Fiel.  
Produced Dec. 15.

Austin Limmasson.....E. S. Willard.  
Colonel Dugan.....Frank Drall.  
Captain Bassett Holmes.....Ivan P. Simpson.  
Captain Deane.....W. W. Laurence.  
"Little" Hildred.....Walter Edmunds.  
Dennis G. Sullivan.....Ernest Stallard.  
Hugh Lorimer.....Ivan P. Simpson.  
Sergeant Coleman.....H. Cane.  
Hira Singh.....William Sauter.  
Colonel Dirkorvitch.....H. Barfoot.  
Millicent Dugan.....Alice Lannon.  
Sybil Mason.....Nelly Angel.  
Mrs. Deane.....Lella Rapton.  
Daisy Deane.....Gladys Grainger.

E. S. Willard has added two valuable characters to his repertoire in Austin Limmasson in The Man Who Was and Benjamin Goldfinch in A Pair of Spectacles. The first play is a dramatization of Kipling's fantastic story of the same name, and was given its first American production by Mr. Willard. Beerbom Tree has presented it successfully in London.

The dramatist has done good work in making a play about a single character and a single incident, but it is evident that Kipling's strength cannot be retained when his rugged descriptive words are eliminated. Fantastic as the incident is, the stage presentation gets its value from the characterization. A British officer, captured during the Crimean war and held prisoner in Siberia for twenty years, escapes and makes his way back to his regiment. His language and his name forgotten and reduced to a mere animal, the familiar pictures in the mess room bring back his memory slowly, until he dies in full knowledge of his condition. A Russian colonel who insulted the regiment twenty years before is to blame for the long imprisonment, and his presence as a guest of the regiment helps to arouse the memory of the escaped prisoner. The dramatist has made the memory of something of a melodramatic villain and has supplied him with striking villainy unnecessary to the main purpose of the play. The introduction of the native Hindu officer aids in locating the scene in India. Setting and costuming are altogether satisfactory.

Mr. Willard has not appeared in a character in which better opportunity is given him to prove his artistic ability. Through the pantomimic scenes before the memory of speech returns he brings a great tragic force that holds intensely. The bruised, half starved, half blind creature gropes with primal instinct for familiar objects. Knowledge slowly comes, gradually growing stronger, until the great unweeping of memory brings the outburst of passion and his death.

The other characters in the play are little more than puppets who make the picture. They were well played in general, though they offer but few chances to any of the actors.

Preceding The Man Who Was, Mr. Willard appeared in A Pair of Spectacles, which has been played in this country many times. The cast was as follows:

Benjamin Goldfinch.....E. S. Willard.  
Gregory.....Ernest Stallard.  
Percy.....Walter Edmunds.  
Dick.....William Sauter.  
Mr. Sturges.....Ivan P. Simpson.  
Bartholomew.....H. Cane.  
Joyce.....H. Barfoot.  
Another Showmaker.....J. W. Laurence.  
Mrs. Goldfinch.....Alice Lannon.  
Charlotte.....Nelly Angel.  
Lucy Lorimer.....Lella Rapton.  
Lucy Lorimer.....Gladys Grainger.

As Benjamin Goldfinch Mr. Willard plays with that comedy quality which makes his work in The Professor's Love Story so delightful. His support is not so satisfactory. Ernest Stallard as Gregory Goldfinch, the crusty, miserly brother from Sheffield, gives an excellent characterization, but other members of the company play in a mediocre way, except, perhaps, Alice Lannon, who is personally pleasing as Mrs. Goldfinch, and H. Cane, who plays the famous showmaker, Bartholomew, with considerable unction.

### Lyric—Sarah Bernhardt.

On Friday evening, Dec. 15, Sarah Bernhardt gave a performance of Sardou's Fedora, repeating her old time triumphs in that hysterical and exacting role. Fedora was written by the wizard of melodrama in the hey-day of his prime and vigor, and it is a composition which generally requires performers also in the prime of their emotional vitality. Fedora determines to wreck the wrath of her jealous vengeance on Loris, and when she finally gets him in her clutches and has all the diabolic machinery primed to go off she discovers that he is the one man in the world she adores. In order to prevent his assassination she delivers herself into his hands. There is much more to the plot, as every one knows—a vast deal more. After what might be called an illegitimate honeymoon Loris learns that Fedora, in her misguided revenge, has forever disposed of certain relatives in Russia, which results in a cyclonic quarrel and the suicide of madame. She drinks poison and perishes "horribly, horribly, most horribly."

Bernhardt played Fedora with the same contrast, variations and transitions as of yore, but judiciously pitched the whole impersonation in a somewhat lower key, thus giving still further proofs of her artistic judgment and expert ability at the application of dramatic technique. She better than to certain her strength, and, moreover, she knew that the appropriate contrasting of moods is a greater element in theatre effect than the mere bulk of dynamic force. It was not that she was deficient in fire and flame, but like a good fire chief she kept the conflagration under control. There is no doubt that "the divine Sarah" has shown herself to possess the admirable trait of never being too old to learn and of recognizing her limitations so skillfully as to make capital even of her decline—to make a necessary diminution of force appear to be an augmentation of repressed feeling. Her scene with Loris, in which he confessed the murder of her betrothed, was as prodigious as ever.

Madame Barbier, whose excellent characterizations during the present engagement have attracted so much favorable comment, was ravishing as the Countess Olga. De Max as Loris gave Bernhardt all the support she could possibly have desired. His slightly melodramatic methods were perhaps less appropriate than in such roles as Homodel, but none the less efficient. In conversational passages he was expressive and natural.

#### PHEDRE.

Phedre is as important a masterpiece of dramatic literature to the French as any of the Shakespeare tragedies is to the English. Racine was a mighty poet and a much more skillful playwright than his classic contemporaries, and yet he never discovered the art of substituting pantomime for volubility in the expression of emotion. It is true that even the tragedies of Shakespeare, as compared with the modern works of Racine, seem more or less unreal because of the prolonged soliloquies and arguments. Shakespeare was a far more modern writer in this respect than the Gallic geniuses, and yet we may gladly pardon the greater prolixity of Racine, as we acknowledge the mastery of Shakespeare, by reflecting on the marvellously poetic elevation of his achievements. Racine made the tragedy infinitely more human than Euripides, but Bernhardt fell into the error of making it more human than Racine—so human, in fact, that one together forgot that Phedre herself was partly justified, since she had incurred the hatred of Venus and therefore could not be responsible for her own actions.

The essential plot of the drama is very simple. Phedre believed her husband, Hippolyte, to be

dead, and in his absence was consumed with an unholly passion for Theseus, her son-in-law, which she finally confessed. Theseus repulsed her, and on the return of her husband she sought to avenge the slight by declaring to Hippolyte that his son had attempted to seduce her, thereby causing horrible complications and indescribable agonies. Ultimately she became insane, confessed her diabolical falsehood and drank an ample dose of poison. The drama is perhaps the supreme classic picture of the struggle of animal passion and womanly virtue, desire and continence. The poetry of Racine is too famous to require any present encomiums.

In the rendition of such versified drama—as, indeed, in the interpretation of English blank verse—elocution becomes a paramount factor, and Bernhardt is incontestably the elocutionist par excellence of the modern stage. Whatever may be said in disparagement of French exaggerated acting, any just observer must admit that no existing English or American company contains such an array of admirable elocutionists as the organization of Madame Bernhardt. Presented with our ordinary lack of elocutionary skill such a drama would be utterly unendurable; presented as last Saturday afternoon it is a thing to behold in rapt admiration. In the extreme situations gave Bernhardt the opportunities she has always craved and never failed to take advantage of. The tirades and impassioned dialogues gave her repeated chances to exhibit the calibre and innumerable modulations of her voice. That difficult scene, impossible for an average actress, in which Phedre confessed her passion to Theseus, was handled with the most perfect art, never quite overstepping the bounds of theatrical propriety. The episode in the fourth act, wherein she first became aware that Theseus loved her, was tremendous—anything you wish to call it. Yet, as has already been stated, Bernhardt was a bit too real; she was so remorsefully human that she lost something of the spiritual elevation and vindication.

M. de Max was a fine Hippolyte, though still somewhat hampered by a fondness for that melodramatic diction of which he is so profoundly enamored. M. Krauss did well as the staid, Madame Uza was an admirable Oenone, and Madame Barbier did not fall short of her recent successes in interpreting the role of Aricie.

#### LA FEMME DE CLAUDE.

La Femme de Claude has been produced here in English under the name of Cesarine, with Mrs. Fiske in the title-role—and excellently well produced, too. It is a three-act tragedy by the younger Dumas and deals with a type of feminine depravity which makes Camille seem a model for the rising generation, and even sympathize with comparative respectability. Dumas fits himself an illegitimate child, and the students of his work always refer to this as an explanation of the defending attitude he generally assumed in behalf of the fallen woman. Camille particularly is founded on the truism—which social censors have always been so reluctant to admit—that the most depraved woman, according to superficial estimation, may possess qualities of sterling heroism. In La Femme de Claude Dumas created a remarkable drama in direct contradiction of his own favorite thesis. Ordinarily he seemed to preach that no woman was utterly contemptible; in Cesarine he vivified a character without a single redeeming feature, mentally or spiritually.

Previous to her marriage with Claude Rupert Cesarine had committed pretty nearly every unpardonable crime in the category of carnal vice. After his marriage Claude found out enough about her to be heartily disgusted with his wife. Spiritually he forgave her; physically he was incapable of any other sentiment than a perfectly justifiable abhorrence, and plainly told her so. Claude was the inventor of a new gun valuable to the French military service, and Cesarine thought that she could earn a dishonest penny by betraying to some hostile government the secret of its construction. Meanwhile, from sheer force of habit, she had been drifting into an affair with Antoine, a foolish apprentice who knew no better than to be fascinated by her allurements. In the second act Cesarine had a furious scene with her husband, first pleading for his pardon with well-feigned contrition, and then threatening to seek consolation elsewhere. Claude tersely warned her that any effort at that kind of revenge would result in immediate death at his hands. She persisted. She persuaded the silly youth to see with her. Antoine opened the safe to get a supply of ready money and Cesarine, quick to grasp the opportunity, seized the papers relative to that gun. Antoine stubbornly refused to play the traitor, and a violent altercation ensued, during which Claude appeared on the other side of the room with his gun. He took deliberate aim, fired, killed his wife and laconically remarked that now he could get back to work. Madame Bernhardt's death was ghastly in its realism. She fell onto a sofa and died with two prolonged, suffocating efforts to breathe.

No other production has so conclusively shown Bernhardt's advance in emotional control. Age may bring with it certain physical limitation, but as actual death approaches the great genius learns to interpret life with a more impressive sincerity. Time has mellowed the rhetoric of the divine Sarah without in the least quenching the all-consuming fire of her passion. There is much less conscious of Bernhardt's art and much more conscious of what the character is suffering. The tumultuous scene with Claude in the second act was naturally the culminating point of the drama—except for that one terrifying instant at the end. M. Guide's characterization of Antoine was a consistent portrayal of juvenile imbecility. M. Decour as Claude was far better than in most of the characters which have fallen to his lot. M. Chancery also proved himself a thoroughly capable supporting actor. Bernhardt is to be congratulated almost as much upon the selection of her assistants as upon the success of her individual efforts. Their methods are different from ours, but they are certainly experts in the rendition of dramas characteristic of Gallic.

#### MAGDA.

There is an immense gap between Sappho, Cesarine, Camille and—Magda. Magda is essentially a better woman because she had at least maternal sentiment in its most intense development, but she was a pretty morbid eruption on the surface of society for all that. She deserted her father to escape the sway of his paternal despotism, was betrayed, deserted, had a child, became an operatic star, returned to her native town in that capacity, consented to abandon her professional laurels and return to her father's household, made it a condition that her private affairs should never be pried into, met her former seducer, confessed her "affair," refused to marry him because he insisted that she should give up the child, and killed her dear old father by brutally declaring that Keller was "not the only one." This was indeed a variegated career to be summarized in a single sentence! The one inexplicable mystery of the plot was why a woman with Magda's sophisticated insight into human nature should have been guilty of such an exhibition of bad taste and worse judgment as ever to have returned to the little village. She must have been sufficiently well versed in the ways of the world to know that a scene of consequences would be the inevitable result. If she loved her family enough to come home at all she should have respected them sufficiently to decamp again immediately she became aware of Keller's presence. When she laid down moral law for the benefit of her young sister she spoke like a sincere and repentant woman. Whenever she scrutinized her own life she burst into a frenzy of self-justification. Perhaps she was less culpable than her various gentleman "friends," but she would have been inestimably more noble had she possessed the dignity to admit, so to speak, a certain confederacy in her own transgressions. "Be to thine own self true" was the moral—whose value depends largely on what sort of a "self" one happens to have.

Bernhardt was certainly not as fine a Magda as Duse, and she was even less Teutonic. The nationality of a character becomes of considerable import in a case such as this, when the plausibility of the woman depends largely on mental traits that are characteristically national.

(Continued on page 16.)



Plans have been prepared by Howard M. Peck, who is a member of the association for a tuxedo building, to contain offices and studios in addition to the auditorium. There will also be club rooms, a grill and a buffet. The committee in charge estimates that the rental will be sufficient to defray the expense and may even prove profitable for the club treasury.

Officers of the club are: Howard S. Borden, President; Jacob Wendell, Jr., Vice-President; F. Raymond Lefferts, Jr., Secretary, and George C. Denny, Treasurer. On the Building Committee are Messrs. Howard S. Borden, John C. Travis, F. Raymond Lefferts, Jr., Evert J. Wendell, and Henry C. Quinby. The club has given three well-known women to the dramatic stage in Mrs. James Brown Potter, Miss Elsie De Wolfe, and Mrs. Clara Bloodgood.







**TRAVERSE CITY. — STEINBERG'S GRAND**  
(Steinberg Bros., mngs.): Wind of the Sea. 6.  
**SALT STE. MARIE. — BOO OPERA HOUSE**



Catch of the Season, and "Little Yellow Bird," the ballad hit of Easy Dawson, are now free to the profession.



## THE STAGE IN ROME.

The Road to Damascus—Quiet Life—D'Annunzio's Autumn Dream Fails—Notes.

(Special Correspondence of The Mirror.)

Rome, Dec. 10.

The Road to Damascus is an original Italian play by Lucius d'Ambra, a well-known dramatic critic in Rome. The play opens in the house of George Samblane, a young writer of plays and novels. He is also a cynic and libertine. He has a wife (Paola) and children. He leads a sumptuous life; for besides earning a good income with his pen his wife is rich herself. So besides a town house he has also a splendid villa in the country. He has, moreover, a yacht, men in livery and keeps open house. Indeed, as the curtain rises we see a grand reception of friends, who have come to congratulate the author on the triumphal success of his new play. But something is going to happen. Paola and a sister of hers receive the guests. George is absent. Paola does her best not to betray herself to her friends; but as soon as she is alone with her sister and her father she tells them that she has had a quarrel with her husband, who is in love with an actress, and she threatens to repay him with his own coin. She even goes to the house of one of her admirers, but half-way up the stairs she repents and returns home. At this juncture George comes in and asks to speak to his wife alone. He has followed her, and tells her so. In the end he promises to amend and to live a new life if she will forgive him, which she does. Thus they begin their "Road to Damascus."

A new character now appears. Invarra, George's best friend, a kind of man-about-town jovial fellow. He begins by giving George a bit of his mind, to which George answers by asking him to go to supper with the actress in his place. In vain Invarra pleads that he has a little affair of his own for that evening. George insists, and Invarra sacrifices himself.

The second act begins with a scene between Paola and a celebrated African explorer who loved her before she was married to George. Things have not improved between George and Paola. The latter complains to Invarra of her husband's conduct and begs him to try to bring back George to the Road to Damascus, which he has abandoned, and the friend promises. Paola then invites him to dinner, and he accepts. When George, however, hears this he makes Invarra write a letter of excuse to Paola and to go instead with himself to a supper with gay company.

The third act passes on the terrace of George's country house, whence a lovely view of mountains and sea is seen. All the characters in the play are there, sipping coffee and smoking cigarettes. George is now in love with a duchess, a friend of his wife, and the African explorer is in love with Paola. He even proposes an elopement. This love scene is prettily staged. Moon and stars are shining, and while the explorer is speaking of love, within the duchess is singing a love song to George! When George and the duchess reappear Paola and the explorer have disappeared. George and the duchess are alone and can speak freely. But Paola rushes in and then she turns the duchess out of the house. Then she turns on her husband and tells him that she will leave him for another man who will know how to love her and give her a new and happier life. George threatens to take away her going away, and she vows she will throw herself down from the terrace. George then bows and lets her pass, and that ends the play, which shows how much easier it is to criticize another man's play than to write one's self. Next year the author was called before the curtain, but had the modesty not to appear. Tina di Lorenzo was a handsome Paola and Ando was George.

Another new piece given here in Rome is Quiet Life, by Testoni, the author of Cardinal Lambertini, which did not prove the success that was expected of it. Quiet Life, on the contrary, pleased immensely. It is full of Italian wit. How is this quiet life to be obtained? By the wife letting the husband do just what he pleases; to shut her eyes, in fact. If necessary, to allow a third person to join the couple, or even a fourth if the third is not sufficient! Thus says a doctor to a married woman (Julia) whom he is courting. He advises Julia to receive her husband's lover (Clara) into the house, thus making number three, while he, the doctor, proposes to make number four. Julia accepts this strange combination, and all four meet at a certain watering place. But things turn out differently. The doctor falls violently in love with Clara, and Julia and her husband make up their little differences and live a quiet life, in another way.

Lopes has written a short comedy, The Supper. This supports the husband. When the wife fails, Love fails with his failing, and leaves in its stead suspicion, indifference, fear, etc. Vidalia, an artist, has a pupil who falls in love, of course, with Vidalia's wife (Leonora). Vidalia, unfortunately, falls ill. Then Arnold, the pupil, thinks that Leonora will soon fall in his arms. The thought is not pleasant. While she was another man's wife he had no burden to fear. But free! He might be obliged to marry her! So he gets up a quarrel with Leonora and she bids him leave the house and never see her again! But Vidalia recovers and bids his pupil return, notwithstanding the prayers and protestations of his wife! Verily! verily! Rome has not been fortunate with these three new comedies. But they suit the present Italian taste.

In Palermo a new author has brought out a one-act play in favor of divorce. In it he tries to prove that divorce is the marriage problem, but not the problem of love. A man who discovers his wife's infidelity and cannot obtain a divorce becomes mad! Hence, divorce is necessary!

Novelli is rehearsing a new comedy in Florence, Casa Nuova (New House), by Jules di Freni.

The authors of Captain Fracassa are writing a new comedy, Castiglione's "Eugenie Grandet" is also being adapted for the stage.

D'Annunzio's Autumn Dream was a dead failure in Florence. He is now writing a play on "Paraisa" for Franchetti to set to music. His novel "Amaranta" is suspended for the moment, as the unfortunate girl's relatives have offered to send him full particulars of her life and death; for, as I have already told you, the plot is taken from real life. The poor girl was a Belgian by birth.

An Egyptian dancer is now the great attraction here on the vaudeville stage. A beautiful Jewish singer is also announced, as also is the celebrated monkey, Consul II, owned by Mr. Bostock.

Some time ago one of our theatrical newspapers offered prizes for three original Italian plays. Four hundred and twenty-seven manuscripts were sent in. Over 100 have been admitted to a second reading. The result will be made public toward the end of the year.

And so Queen Marguerite has written a play, at which she has been working for over two years. It will be published under a *nom de plume*. It is to be represented on the stage, however, and Duse will be the heroine. It is already exciting great interest in the theatrical world. We wonder what it will be like. It is thought that it may represent phases of her husband's life, including his tragic death, under assumed names, of course. Queen Marguerite is a clever woman in many respects. But whether she will prove to be a clever playwright remains to be seen.

## FEAST FOR ACTORS' CHILDREN.

Some forty little folks, children of poor actors, were made happy Thursday morning on the stage of the Manhattan Theatre by principals in the cast of "Before and After," who presented to their little guests small Christmas trees profusely decorated and hung with toys and candies. A feast of fruit and pastry was provided by Katherine Florence, Canyon Bishop, George Lawrence, and Jean Newcombe, while Fritz Williams, Thomas A. Wise, Leo Dietrichstein, and George C. Boniface, Jr., increased the joy of the little ones by a distribution of crisp new \$1 bills.

## PROFESSIONAL WOMAN'S LEAGUE.

The Professional Woman's League gave their annual bazaar in the Astor gallery of the Waldorf-Astoria Hotel Dec. 14 to 16. The League was established ten years ago with the object of bringing together "women engaged in dramatic, musical and literary pursuits, with the purpose of rendering them helpful to each other." It is a charitable organization and helping the needy actress by a small loan of money or the use of a wardrobe has been the means of aiding many to secure good engagements. This yearly bazaar is a great factor in obtaining a sufficient fund to meet the charitable demands made upon the club. The large room in the Waldorf was ablaze with numerous electric lights and filled with handsomely gowned women, pretty decorations and artistically arranged booths and tables. Upon entering the handsomely decorated tea table in charge of Mrs. G. B. McAuliffe first attracted attention. Mrs. McAuliffe had received as presents many costly teneups and saucers from well known professionals to be added to the income of the sale of tea cake and ice cream. These were sold at auction, realizing a good sum. Another pretty booth was the "Frocks and Frills," where the energetic Mrs. Suzanne Westford presided. Among numerous pretty articles the display contained a very dainty and elaborate set of lingerie given by Marie Cahill. The gentlemen's table was in charge of Mrs. Charles J. Childs and assistants.

In the centre of the room the renowned racing wheel was most successfully whirled by pretty Almee Abbott, while Mrs. Bancker looked after the mild betting. Around them was always to be found a jolly, eager crowd. The chairmen of the other booths were: Household, Mrs. Boyd L. Delbridge; Doll, Mrs. Louise Campbell Stern, Mrs. Fluke, Richard Mansfield, David Warfield, Robert Mantel, Harry Leighton, and Marie Cahill; Art and Photo booth, Isetta Jewell; Candy, Dr. Ida Nahm; Crystal, Mrs. J. H. Van Tine; Mascot, Emma R. Hirschman; Perfumery, Mrs. B. H. Bosworth; Fancy Articles, Mrs. Harry Leighton; Cheese and Mousse, Emerin Campbell; Box and Keys, Ethel Taylor.

In the large throng constantly in attendance were noticed Mary Shaw, Willie Collier, Robert Lorraine, Jack Dean, John Leahy, Etta Reed Payton, Charlotte Walker, Keith Speare, Helen Pullman, Cyril Scott, Adele Richie, and Irene Perry.

At the literary meeting of the League, held on Dec. 18, Mira Brooks gracefully presided over a pleasing programme. Emma S. Wing sang a group of songs in a spirited, convincing manner. "The Swing" and "A Poet of Jumps" were recited by Della Brown, of Philadelphia, a niece of Colonel T. Alston Brown. Eugene Wehrmann, the little genius from New Orleans, rendered several piano numbers that were received with much enthusiasm. Mrs. C. B. Bishop read with charming naturalness "Home, Sweet Home," and "Love's Enough," while several humorous readings by Mary Keogh pleased, as well as Isetta Jewell's "The Fakira," and a little encore number that she gave in a finished dramatic style. A box for the Toast of the Town, kindly presented by Viola Allen, was auctioned and the money added to the bazaar fund.

## CUES.

Owing to ill health Joseph De Grasse closed his season on Dec. 15 and will spend the balance of the season in southern California. Next year he intends putting on The Merchant of Venice on an elaborate scale.

H. D. Collins closed with the Dorothy Lewis company on Dec. 11.

Robert Drouet will undertake a comedy role when Lucky Miss Dean is produced at the Madison Square Theatre on Jan. 8. He will appear in the same part which Charles Hawtreys played in London, where Lucky Miss Dean is now running. Ferdinand Gottschalk will have a comedy role.

Jack Lawrence and Maud Harvey, both members of the Majestic Burlesque company, were married at St. Francis de Sales Church, Toledo, O., on Dec. 14.

H. D. Pidgeon, well known in the newspaper world, has joined the staff of Burrell's Press Clipping Bureau. Mr. Pidgeon has the distinction of having met and interviewed more public men than any one else can boast of. Some day in the near future he is going to issue a book, to be entitled "Live Men of the Day That I Have Met."

The mother of Dallas Tyler died on Dec. 13, after a long illness. Miss Tyler will shortly resume her work, which she was obliged to give up during her mother's illness.

Charles Abbe closed last Saturday with the Proctor Stock company and will open with the Elsie Janus production of The Vanderbilt Cup on Jan. 3, at Buffalo.

Abigail Marshall, a young Australian actress, formerly with George Kinnold, has been engaged for the part of Mercedes with James O'Neill's Monte Cristo.

## The Brooklyn Academy of Music

ON Nov. 30, 1903, the old Brooklyn Academy of Music was burned to the ground, after forty-four years of uninterrupted usefulness. Almost immediately a movement was inaugurated to build a new Academy on a more modern scale of magnitude and convenience. The control of the project was placed in the hands of committees who desire to make the building a matter of public and municipal pride rather than a simple mercenary venture. The cost of the land and the structure will approximate \$1,200,000, of which more than \$675,000 have already been subscribed by public-spirited citizens. Stock is issued at par, and though the Building Committee, in a pamphlet recently issued, does not undertake to guarantee dividends, it hopes "for some moderate returns upon the stock." The construction has been begun.

The site selected faces on three thoroughfares—Lafayette Avenue, Ashland Place and St. Felix Street—and is within a few minutes' distance of Borough Hall. Following the expert advice of Professor Laird, of the University of Pennsylvania, assisted by Mr. Carrere and Mr. Mead, the committee selected the design submitted by Herts

## MEXICAN NEWS.

American Repertoire at the Capital—The Hidalgo's Leading Woman.

(Special Correspondence of The Mirror.)

MEXICO, Dec. 19.

American amusement enterprises seem to be entering the Mexican field for patronage.

A young actress, Beryl Hope, with an American company, opened at the Renacimiento on Dec. 2 in Belasco and De Mille's The Wife. They were well received by a crowded house. In the company are Beryl Hope, Grace Atwell, Louise Mackintosh, Lottie Alter, Katherine Fields, Walter C. Bellows, Edwin N. Mordant, Robert Rogers, Robert T. Lowe, Donald Bowles, George Bloomquest, John Barrington, Ernest Joy, Frank Le Roy, and F. W. Mansfield. The plays to be given are The Private Secretary, The Dancing Girl, The Lottery of Love, The Christian, The Man from Mexico, The Masqueraders, What Happened to Jones, Men and Women, Are You a Mason? Sapho, Little Lord Fauntleroy, Trilby, All the Comforts of Home, and Vivian's Papa. A pony ballet was given between the acts.

The new leading woman at the Hidalgo is a Mexican-American young lady of great beauty, talent and charm. Her name is Rosa Arriaga. She has lived the greater part of her life in the republic, speaks English and Spanish with equal fluency, and is the wife of a Mr. Jenkins, a prosperous American gentleman of this city.

On Jan. 1 we are to have B. C. Whitney's American light opera company for a season. H. M. Campbell is the impresario. They are to play at the Hidalgo, which is to be redecorated for the event. I believe they will succeed, as a number of pretty girls, catchy music and fine scenic effects are promised. The American colony is liberally buying boxes and luncheons.

Grand opera has opened at the Arben with the Tetrazzani company.

We have also recently had a real American circus in this republic. The Orrins have had the field pretty much to themselves for a great many years. There is ample room here for another, if not for more.

The Norris and Rowe New Big Shows had a two-ring circus, with elevated stage, double menagerie and Roman hippodrome. Day and night parades were given, the latter through illuminated streets. The sight attracted thousands. The performances given were eminently satisfactory and received their due patronage from the Mexicans.

Now that the Americans of this great country number far into the thousands the times are becoming more favorable for attractions of all kinds from the States to enter this field for patronage and profit. The summer season here is the most delightful one, as the weather is never really warm and disagreeable. Thus while it is "fly time" in the United States, a trip in the summer can easily be arranged for the Republic of Mexico. The distance is not great, the railroad fares reasonable, and the cities, about twenty, are not such a great distance apart that they cannot be reached without making too long jumps. Come down!

Recently we have had the annual siege of Don Juan Tenorio, the famous fantastic religious drama of José Zorrilla. This had, sinful Don Juan, which this author immortalized, was given at all the theatres to the usual packed patronage.

The spectacular ballet Excelsior found recent success at the Arben. The Mexican Ambassador to the United States, Lic. Joaquin D. Casasus, contributed \$5,000 for the musical studies of A. Villaseñor, the pianist.

She received her first active stage experience with the company of Virginia Fabrega, playing good parts and touring all over the republic. After the first season she separated from this company, and it was noted about that professional jealousy and her beauty had something to do with this change in her plans. She then stepped into the Hidalgo company, where she has been playing a round of parts with distinct success and drawing largely upon the foreign colonies here for patronage. Recently she gave Maria of the Lowlands for the benefit of the Woman's Exchange, playing Marta with fine force and pronounced success. We expect much of this young woman, who some day may get up to your country for a hearing.

We have been repeatedly promised Bernhardt, Caruso, Coquelin, Kubelik and Rubinstein. Are any of them coming?

GUIDO MARBURG.

## SALE OF THE IRVING RELICS.

The personal relics of the late Sir Henry Irving were disposed of at a sale held in Christie's famous auction rooms, London, which lasted from Thursday, Dec. 14, to Tuesday, Dec. 19, inclusive. No recorded sale of personal effects has ever so aroused public interest, the rooms being crowded practically all the time. Many of the purchases were made by private individuals and by dealers to be sent to America. The prices, for sentimental reasons, far exceeded the intrinsic values in many instances. The total amount to \$93,980 or thereabouts. Twenty-five thou-

sand and two hundred dollars was the amount given for the valuable portrait of Irving in the character of Philip II of Spain.

One of the largest purchases was Albert's son, an American; but his two most important acquisitions were immediately sold to the public. These were Queen Victoria's brooch, which Irving as Hamlet, the original of the author one in Guildhall, for which Mr. Jackson gave \$1,927.50, and a classical vase designed by Philip II, made by the artist in 1578, which was the property of John Lubbock, which cost \$1,680. Jackson also obtained a Maltese cross, an elaborate collar, enamel and set of watch pates, worn by John Philip Kemble as Hamlet. It passed into the possession of Mrs. Charles Kenn, who wore it as Queen Katherine, and he bequeathed it to her niece, from whom it passed into the possession of the late owner in 1882. A brass-hilted sword worn by Irving as Hamlet and III passed likewise into the hands of Jackson, as did a Flemish seventeenth century carved ivory crucifix which always hung in Irving's bedroom, and a pair of horn and brass chivalabra. He also bought a riding coat used by Irving as King Charles, two portrait miniatures and a cruciform-hilted sword used by Edmund Kean as Richard III.

Mr. Southern succeeded in obtaining Irving's sword used in Richard III and a habit made from a beam that supported the stage of the old Theatre Royal, Edinburgh. A bronze statue of "Fame," by Alfred Gilbert, R. A., was bought for the Victoria and Albert Museum. Of supreme interest as a relic was an old Malacca cane with engraved gold head, set with small polished quartz. This was once owned by David Garrick.

It was afterward in the possession of Edmund Kean, who gave it to Ransford Singer, an actor. The next owner was Owen Ross, by whom it was bequeathed to Irving in 1882. It was used by Irving in the character of Lear, in The Lyons Mail. It was sold to-day to a dealer, Dickens, for the same price given by a dealer in antiquarian articles, Edgley, for another cane with an equally long pedigree used by Irving in The Corsican Brothers and Olivia. Messrs. Chrillon obtained a gold ring, set with a topaz intaglio, which was originally owned by David Garrick and was given to Irving by Edwin Booth, and a circular silver shield with a gilt filigree of Jupiter, executed from a design by Flaxman. Its pedigree leads from John Philip Kemble to Charles Kemble, Mrs. Sartoris, Henry Kemble, and finally to Irving.

Messrs. Spink acquired a Montezuma of wood, mounted with chased silver bands, which was presented to Irving by the proprietor of the Boston Herald. Fred Terry, Ellen Terry's brother, gave \$168 for an inkstand with embossed scroll borders, with taper stick and two silver mounted cut glass vases, engraved "Presented to Henry Irving by a few ladies on the 200th night of 'Hamlet,' June 29th, 1875." John S. Sargent's portrait of Ellen Terry as Lady Macbeth, the first of this artist's portraits ever offered at auction, was bought by a private buyer named Wyatt for \$6,300, which was less than it was expected to bring. J. Zoffany's portrait of David Garrick sold for \$2,205.

Other sales were: "Roses in a Bowl," by J. Alden Weir, of New York; three pictures by Alma Tadema—"A Street in Rome," "Antium," and "The Interior of a Palace"; twenty-two designs of armor and costumes for the play of King Arthur, by Sir E. Burne-Jones; J. Jefferson as Bob Acres, by Thomas East; "A Woody Landscape," by J. Jefferson; "At Marble Neck, Massachusetts," by J. H. Smillie, of New York; "Autumn Near the Sea, Coast of Massachusetts"; church scene in Much Ado About Nothing, by J. Forbes Robertson; portrait of David Garrick, by N. Dance; portrait of J. Jefferson, by J. Jefferson and Eugene; portrait of John Fawcett, by Sir M. A. Shee; plain oviform tea tray, 1788, engraved with the royal arms and initials P. A. H.; a case containing forty-seven bronzes and silver passes into the theatre in the time of Charles II; a short Roman sword worn by Edmund Kean as Brutus, obtained by Seymour Hicks, and a writing desk of oak and mahogany, early eighteenth century Bombay work, and Chippendale mahogany stool, \$84 (\$420). The desk was brought by Irving in Birmingham, for \$8 or \$10 (\$40 or \$50).

Forster's "Life of Dickens," three volumes extended into eight by extra illustrations, brought \$1,900. Other sales were "Memorial of David Garrick," with 577 portraits of Garrick, and other engravings, fifty-five autograph letters, sixty-six playbills of Garrick's principal characters and numerous newspaper clippings, five folio volumes: "Memorial of Edmund Kean," in similar form, with 343 portraits and 254 original playbills; "Memorial of William Charles Macready," also five folio volumes, with portraits, autograph letters, etc.; five volumes of Shakespeare and Shakespearean drama by various authors; seven volumes of a similar character; seven volumes, including Schmidt's Shakespeare Lexicon; New Century edition of Shakespeare, twenty-four volumes, uncut; Shakespeare's complete works, by Mary Cowden Clarke, once the property of Walt Whitman, and with his portrait and autograph; edition of Othello, 1855, uncut; "Battersea Bridge," etching by Whistler; five playbills between 1792 and 1805; playbill of Irving's appearance at the Lyceum in Richelieu, in 1856.

It is understood that the will of Sir Henry Irving leaves two-thirds of his estate, which consists solely of the proceeds of this sale, to his sons, Henry B. and Laurence Irving.

## NEW ZEALAND NOTES.

Nance O'Neill's Tour Ends—The Knight-Jeffries Partwell—Municipal Theatre.

(Special Correspondence of The Mirror.)

WELLINGTON, Nov. 15.

Nance O'Neill's New Zealand tour, though artistically very fine, was not the brilliant financial success anticipated by the management. The tour closed at Auckland on Nov. 13 with a performance of The Fires of St. John.

The Knight-Jeffries Dramatic company commenced a farewell tour of New Zealand at the Theatre Royal, Christchurch, on Nov. 22, with The Darling of the Gods. His Majesty's Servant and David Garrick will be the other new pieces in the repertoire. The following is the tour booked: Christchurch, Nov. 22 to Dec. 7; Timaru, Dec. 8; Dunedin, Dec. 11 to 22; Wellington, Dec. 26 to Jan. 13, 1906; Masterton, Jan. 15; Palmerston North, Jan. 16 and 17; Wanganui, Jan. 18 and 19; Hastings, Jan. 20; Napier, Jan. 22 and 23; Gisborne, Jan. 24, 25, and 26; Auckland, Jan. 29 to Feb. 17. The company will leave for Sydney on Feb. 19.

The Brough-Fleming Comedy company have met with the same success on tour as they experienced in Wellington. During the season in the City of the Plains they produced Beauty and the Barge, The Walls of Jericho, Little Mary, Quality Street, Niobe, and the curtain-raiser, Aurora's Captive.

The special committee appointed to consider the advisability of building a municipal theatre reported to the City Council, Christchurch, on Nov. 13, recommending that in consequence of the directors of the Canterbury Hall Company having decided to convert the hall into a theatre, and the decision of the proprietors of the Theatre Royal to erect forthwith an up-to-date theatre, the project of a municipal theatre be abandoned. The report was adopted.

The season's greetings to readers of THE MIRROR.

## ENGAGEMENTS.

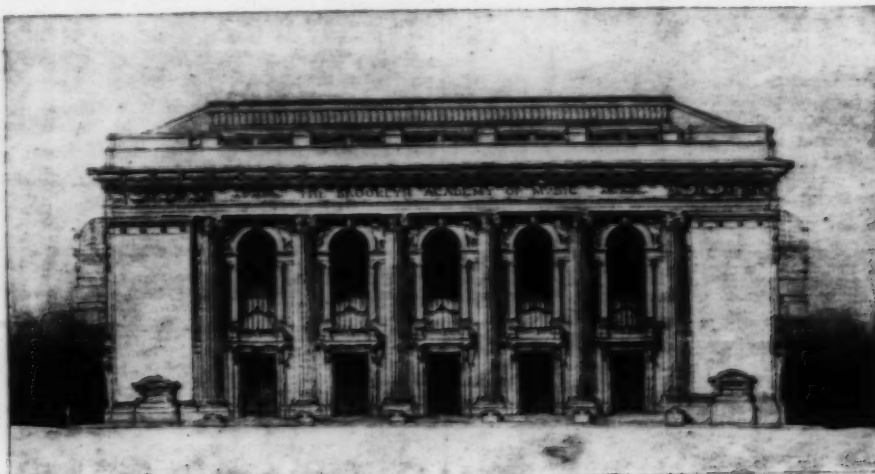
Harry Long, as stage director of the Livingston Stock company at the Lafayette Theatre, Detroit, Mich.

Herbert Hubert, as stage director for Edward Waldmann in Dr. Jekyll and Mr. Hyde.

By Whitaker and Bridgman for Man's Will and Woman's Way; J. Arthur Nelson as director; W. W. Potts, business manager; Nesbit Scoville and Leon Stater.

Joseph C. Many and William A. Kelly, for When London Sleeps.

R. T. Williams, for the Robinson Opera House Stock company, Cincinnati.



The New Brooklyn Academy of Music. (Lafayette Avenue Elevation.)



City 25, 29, Bridgeton 30, Frankford, Pa., Jan. 1, 2.  
Burlington, N. J. 3, Dunston 4, New York 25.

City 20, 20, Bridgeton 30, Frankford Pa., Jan. 1, 2  
Burlington, N. J., 2, Broomton 3, New Rochelle,  
Y. 6  
OVER NIAGARA FALLS (B; L. H. Newcomb, St.  
Aurora, Mo., Dec. 22, Carthage 27, Lamar  
Nevada 20, Ft. Scott 30, Webb City 31, Indep-  
ence, Kan., Jan. 1, Coffeyville 2, Sedan 3, Cald-  
4, Wellington 3, Wichita 3  
PAIGE MARKET (B; Wm. F. Willard, Wash. 30)

PATTON, W. B. (J. M. Stout, mar.); Temple, T.

JACKSON, RAY, BOY (North and Farrow, mae. 18-30)  
 Greenfield, O. Dec. 26, Portsmouth 27  
 PRETTY PRUDDY: Jefferson City, Mo., Dec. 26, W.  
 remount 27, Redalia 28, Marshall 28, Lexington 28  
 QUEEN OF THE CONVICTS: New York city Dec.  
 18-30  
 QUEEN OF THE HIGHBINDER (A. H. Wagon,  
 mae. 18-30) Cincinnati, O. Dec. 25-30, Chicago, Ill.,  
 Jan. 1-7  
 QUEEN OF THE WHITE SLAVES (A. H. Wagon,  
 mae. 18-30) New York city Dec. 25, Hoboken, N. J.,  
 Jan. 1-7  
 ADAMS SAWYER: C. Feb. Dec. 28  
 ADAMS SAWYER: Richmond, Va., Dec.  
 25-27, Philadelphia 28  
 RAYS, THE: Philadelphia 28, Dec. 28-30

**VAN WINKLE**: Coudes, K. D., Dec. 20. Grafton, N. H.

**WABER**: Abertons, J. A., Dec. 20. Grafton, N. H.

**WAGNER**: LIONCE (R. V. Glynn, mgr.): Jan. 1. Montgomery, Ala., Dec. 20. Selma, 27. Mobile, 28.

**WALKER**: Meridian, Miss., 20. Jackson, 30. Vicksburg, Jan. 1.

**WALSH**: Moore, S. Pine Bluff, Ark., 3. Little Rock, 4. Hot Springs, 5.

**WARREN**: BOHN HOOD (Milton and Margaret Abbott, mngrs.): Grangeburg, S. C., Dec. 28. Charleston, 27. Savannah, 26.

**WASHINGTON**: America, 2. Albany, Bainsbridge, 4. Valdesia, 5. Jacksonville, Fla., 6.

**WEBSTER**: ROBSON ELEANOR (Lieber and Co., mgrs.): Topeka, Kan., Dec. 20.

**WEIDENFELD**: RIDOLPH AND ADOLPH: New Castle, Ind., Dec. 20. Connersville, 27. Union City, 28. Portland, 29.

**WELLS**: RUSSELL BROTHERS: New Haven, Conn., Dec. 23. Hartford, 27.

**WHITMAN**: SHADOWS OF SIN (G. H. Hamilton, mgr.): Athens, Ga., Dec. 20. Charlotte, N. C., Jan. 5.

**WHITE**: SHADOWS OF A GREAT CITY: Kansas City, Mo., Dec. 25-30.

**WILSON**: REDUON ON THE HEARTH: Los Angeles, Cal., Dec. 17-30.

**WISLA**: THOMAS R. (Nixon and Zimmerman, mgrs.): Philadelphia, Pa., Dec. 18-30. New York city Jan. 1-10.

**WOOLCOCK**: HOLMES (Gus Rothen and Robt. Campbell, mgrs.): Muncie, Ind., Dec. 20. Anderson, 21.

21, Lincoln Jan. 1.  
 SOUTHERN-MARLOWE: Providence, R. I., Dec. 25.  
 RUFFLY, DANIEL (William D. Emerson, mgr.): Northampton, Mass. Dec. 26. Rochester 27, T. 1.  
 21, Washington, Conn. 28, New Britain 29, Middletown 30, Waterbury Jan. 1.  
 SWEET CLOVER (R. W. Donaldson, mgr.): Greenville, Miss. Dec. 28. Greenwood 27, Clarkson 28, Helena, Ark. 30, Jackson, Tenn. Jan. 1, Corinth 2, Columbus 3, Meridian 4, Jackson 5.  
 TEXAS: Darton, O., Dec. 25-27, Columbus 28-30.  
 THE HANKER'S CHILD (Harry Shannon, mgr.): Birmingham, Ala. Dec. 28. Gran 27, Farmington 28, Fredericktown 29, Flat River 30, DeWitt 31, Montgomery 2, Huntsville 3, Brookfield 4, Richmond 5, Norborne 6.  
 THE BURGLAR'S DAUGHTER (Vance and Sullivan mgrs.): Philadelphia, Pa. Dec. 25-30.  
 THE COLLEGE WIDOW (Western): Henry W. Savage, mgr.; Washington, D. C., Dec. 25-30, Baltimore 31, Jan. 1-4.  
 THE COLLEGE WIDOW (Western): Henry W. Savage, mgr.; Los Angeles, Cal., Dec. 25-30, Oakland Jan. 1, San Jose 2, Stockton 4, Sacramento 4-6.  
 THE CONVICT'S DAUGHTER (Western): W. T. Meyer, mgr.; Bartlesville, I. T., Dec. 28, Tulsa 27, Muskogee 28, Chandler 29, Okmulgee 30, Stroud 31, Okmulgee 1, T. Jan. 1, Ada 2, Pulpit 3, Seale 4, Muskogee 5.  
 THE CURSE OF DRINK: Philadelphia, Pa., Dec. 25-30.  
 THE DARLING OF THE GODS: St. Louis, Mo., Dec. 25-30.  
 THE DUKE OF KILLCRANKIE (Archde I. Sheppard, mgr.): Hamilton, O., Dec. 26, Urbana 27, Middletown 28, Mayssville 29, Lexington, Ky., 30, Knoxville 31, Tenn. Jan. 1, Asherville, N. C., 2.  
 THE FLEETING HOUR (Charles A. Sellen, mgr.): Camden, N. J., Dec. 25-27.

THE KERRAN BOY (P. H. Sullivan Amusement Co. props.): St. Paul, Minn., Dec. 24-30, Minneapolis 31 Jan. 6.

THE EYE WITNESS (Edmond Manley, mgr.): Holyoke, Mass., Dec. 25-27, New Britain, Conn., 28, Waterbury 29, 30.

THE FACTORY GIRL (Chas. F. Blaney, mgr.): Philadelphia, Pa., Dec. 25-30, Baltimore, Md., Jan. 1-4.

THE FLAMING ARROW (W. F. Jackson, mgr.): Harrisburg, Pa., Dec. 25-27, Reading 28-30.

THE FOLKS UP WILLOW CREEK: Sumner, Ia., Dec. 28, Calmar 27, Postville 28, Waukon 29, Eldora 30.

THE FOOL'S REVENGE (Rowland and Clifford props.): Ft. Wayne, Ind., Dec. 26, Decatur 27, Toledo, O., 28-30, Goshen, Ind., Jan. 1, Warsaw 2, Kokomo 3, New Castle 4, Muncie 5, Springfield, Ill. 6.

THE FORTUNE TELLER (Milton and Sargent Abner, mgrs.): Memphis, Tenn., Dec. 25-30, Little Rock, Ark., Jan. 1, Pine Bluff 2, Hot Springs 3, Texarkana 4, Paris, Tex., Dec. 26-30.

THE HUNTER, THE DOG, THE SLEIGH (Eider, mgr.): Columbia, O., Dec. 25-27, Dayton 28-30, Ft. Wayne, Ind., Jan. 1, 2, Goshen 3, Logansport 4, Terre Haute 5, Henderson, Ky., 6.

THE HUNTER WITH CUB (C. H. Benson, mgr.): Decatur, Dec. 28, Emporium 27, Mt. Jewett 28, Johnsbury, N. D., Dec. 30, Clearfield Jan. 1, Glen Campbell 2, Curwensville 3, Gettysburg 4, Galitzien 5, South Fork 6.

THE HEART OF CHICAGO (John Whiteley, mgr.): Jacksonville, Fla., Dec. 25-30, Tampa 31.

THE HEART OF MARYLAND: Brooklyn, N. Y., Dec. 25-30.

THE HOLY CITY (East: Gordon and Bennett props.; Edward Taylor, mgr.): Lewistown, Pa., Dec. 25-30, Carlisle 27, Harrisburg 28, Columbia 29, York 30.

THE HOLY CITY (West: Gordon and Bennett props.; Henry M. Blackaller, mgr.): Monticello, Ind., Dec. 26, Wabash 27, Hartford City 28, Frankfort 29, Ellettsburg 30, Cambridge 31, Terre Haute 32, Hazard 4 Paris, Ill. 5, Charleston 6.

THE HOOSIER GIRL (Gus Cohen, mgr.): Bellevue, O., Dec. 28, Elyria 29, Lorain 30.

THE LIGHTHOUSE BY THE SEA (Vance and Sullivan, mgrs.): Columbus, O., Dec. 25-27, Louisville, Ky., 28-Jan.

THE LION AND THE MOUSE: New York city Nov. 20-indefinite.

THE LITTLE HOMESTEAD (Wm. Macenay, mgr.): Lehigh, Pa., Dec. 28, Hillsboro 27, Sabins 28, Troy 29, Newfield 30.

THE MIDNIGHT FLYER (Ed. Andersen, mgr.): Los  
Angeles, Pa., Dec. 28. South Bethlehem 30, East  
Broadway Jan. 1, Bangor 2, Watlington 30, East  
Orange 30, Watlington 30, Watlington 30, Watlington 30.

THE MISSOURI GIRL (Hastings; Geo. Boddie, mgr.):  
P. Recovery, O., Dec. 28, Dayton Jan. 1-4, W.  
Washington 5.

THE MISSOURI GIRL (Westers; Marie H. Norton,  
mgr.): P. Recovery, O., Dec. 28, Dayton Jan. 1-4, W.  
Washington 5.

THE DOORHINDER'S DAUGHTER (Ray Kingsley,  
mgr.): Muscatine, Ia., Dec. 28, Burlington 27, P.  
Madison 30, Keokuk 30, Ottumwa 30, Oskaloosa  
Jan. 1, Grinnell 2, Hampton 3, Macon City 3, Owa  
hatche 3, Le Roy 3.

THE MUMMY AND THE HUMMING BIRD: Wilcox  
Barre, Pa., Dec. 25-27, Scranton 28-30, Harrisburg  
Jan. 1-3, Lock Haven 4, Williamsport 5, Mahanoy  
City 5.

TEN KINEY AND NINE: Norfolk, Va., Dec. 25-30  
Richmond Jan. 1-4.

THE OLD CLOTHES MAN: Barnboro, Pa., Dec. 27  
Tyrone 27, Harrisburg 28-30.

THE PUNKIN BUCKLES (W. T. Derbick, mgr.):  
P. Recovery, O., Dec. 28, Astoria 27, Bremham 28,  
Humboldt 29, Houston 30, Galveston 31, Orange Jan.  
1, Document 2.

THE SCHIO-COMIC GOVERNORS: Ottawa, Can.  
Dec. 27.

THE SNAWOW BEHIND THE THRONE (Leand  
De Cordova, mgr.): Toledo, O., Dec. 24-27, Cin  
cinnati 21-Jan. 4.

THE SIGN OF THE CROSS (No. 1; R. G. Cramer,  
mgr.): P. Recovery, O., Dec. 25-30.

THE SIGN OF THE FOUR: Montreal, Can., Dec.  
25-30.

THE SIGN OF THE FOUR (Campbell Stratton, mgr.):  
Hales, W. Va., Dec. 28, Painesville 27, Kingston  
28, Philadelphia 29, Washington 30, Clarkburg Jan.  
1, New Martinsville 2.

THE SMART SET: Marion, Ind., Dec. 28, Ft. Way  
27, Findlay, O., 28, Springfield 29, Piqua 30, Dayton  
Jan. 1, 2.

THE SUNNY SOUTH: Glen, N. Y., Dec. 28, Erie, P.  
27, Conestoga, O., 28, Ashabula 29, Greenville, P.  
30, Franklin Jan. 1, New Castle 2, Mercer  
Sharon 4, Youngstown, O., 5, Akron 6, Painesville  
7, Painesville 8, Painesville 9, Painesville 10.

THE WAY OF THE TRANSBORROWER: Ottawa, Can.  
Dec. 25-27, Kingston 28, Belleville 29, Peterboro  
30.

THE WOMAN IN THE CASE: Lincoln, Neb., Dec.  
28, Jacksonville, Ill., 27, Decatur 28, Danville 29,  
Champaign 30, Evansville, Ind., Jan. 1, Owensboro

THURSTON, ADELAIDE (Francis Hope, mgr.): H







# THE NEW YORK DRAMATIC MIRROR



[ESTABLISHED JAN. 4, 1879.]

The Organ of the American Theatrical Profession

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HARRISON GREY FISKE, PRESIDENT.

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**CHICAGO OFFICE:**

(Otto L. Colburn, Representative.)

60 Grand Opera House Building.

**HARRISON GREY FISKE,**  
EDITOR.

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## ON THE DEFENSIVE.

THE actual results of the suits brought by DAVID BELASCO against members of the Theatrical Trust or Syndicate are being misrepresented by the publicity agencies of that organization, and in fact the press generally does not seem to have fully realized apparent effects of the litigation.

Technically Mr. BELASCO has lost his contention in a trial court, which has decided against him on narrow premises relating to the law of contract, seemingly without taking into full consideration the strange facts in the cases tried. Of course Mr. BELASCO has a privilege of several stages of appeal to higher courts, and the first consideration of the case above may reverse the decision below. The higher courts were established to correct the errors of lower courts, and many lawyers believe that Mr. BELASCO will eventually win his cases against members of the Theatrical Trust.

Yet as the matter now stands Mr. BELASCO is triumphant instead of being a defeated man. He did not bring these suits merely for the money which he might—and which he still may—recover against the defendants, but to show up, expose, disclose, and make fully public the peculiar methods of the men who have believed they had the theatre of this country in their grasp, and who fondly imagined that they could "run" it for their own profit solely, banning and putting out of business all citizens who in ordinary circumstances have a right to embark in enterprise, or taxing them at the will and pleasure of the manipulators of the Trust machine.

It is remembered that at the time of the trial of these cases, some nine months ago—the lapse of time since the trials suggesting, by the way, the care with which the trial judge considered a question apparently difficult for him to decide—the newspapers throughout the country from day to day published columns of the queer revelations made, even by the defendants' own witnesses and the defendants themselves, of the operations of the Trust. A reference to the files of any number of influential newspapers throughout the country will show that the Trust was literally pilloried as a result of the disclosures made at that time. And as a result the Trust to-day is criticised wherever any question relating to its "administration" arises. Surely Mr. Be-

LASCO in this has accomplished something.

Beyond this, no one can doubt that the inquisition set on foot by the District Attorney last week to determine whether the Theatrical Trust is in the nature of a conspiracy against public policy, against freedom in the conduct of the theatres of this country, and in effect in restraint of trade, was inspired not by any person or persons, but by the disclosures made in the trial of Mr. BELASCO's suits.

The inquiry by the District Attorney, on authority of Justice WYATT, has been suspended for a few days by a technical movement by one of the several clever lawyers that the Trust, in its desperation, has employed to fight against a showing of its hand. The Trust is clearly on the defensive. And no one that has analyzed the work of the District Attorney of this county and that knows of his achievements in putting crooks of all sorts in prison—men who thought they were above and beyond any legal process—will imagine that Mr. JAMES has embarked on this undertaking without knowing just what his powers and duties are.

When the inquiry shall be resumed—as probably it will be resumed—a salutary lesson will occur to any persons to be examined as to Trust methods; for by the effort of the District Attorney one of the most prominent of criminal lawyers has just been convicted of conspiracy and sentenced in a criminal court.

In the light of the HUMMEL case, considered with other cases the prosecution of which has distinguished the District Attorney, perjury has become a dangerous pastime. The truth will probably come out, if the inquiry is resumed, as to the methods of the Theatrical Trust.

## NOT ABSOLUTELY HOPELESS.

THE New York World the other day devoted a column and a half to an editorial on "The Decay of the English-Speaking Stage," taking a very pessimistic view of theatrical affairs in this country and England, using as a basis of comparison the work of SARAH BERNHARDT in this city and assuming that in spite of the fact that this actress appears in hackneyed plays, without the richness of scenery and appointments usual here, her own work and that of her company has no parallel in histrionic art among the many dramatic manifestations in New York and London. There is something in the general allegation of inferiority that the World asserts, yet without laying itself open to the charge of extreme patriotism that journal surely might have found, upon a survey of the American theatre to-day—to say nothing of the stage in London—more than one example of assembled acting and general adherence to the forms of art to offset its figure of comparison.

An example of the extreme statements of the World is seen in its declaration that "In this country there is not one dramatist whose plays cannot be scratched off the stage with a penknife." This country is not rich in dramatists who promise great things, to be sure; yet as things go it has several who are at least respectable in their ability and their achievement. The World cites with admiration the great makers of plays in the German, Scandinavian and other European centers, and refers with less praise to dramatists in England and France who have enriched the stage in recent years, and who "are helping to uplift the stage by appealing to the intelligence of their audiences," while the American dramatist is practically held up to ridicule for his comparative superficiality and inefficiency. And then it adds:

The patrons of the theatre in England and America are responsible in great measure for its decay. They have ceased to regard it as a place of serious interest. They have grown to accept the stage as a source of relaxation and frivolous amusement. Shrewd capitalists take advantage of the public attitude and debase a great art into a commercial enterprise. Their excuse is that they "give the people what they want." In America they have organized the dramatic profession into a powerful trust, the effect of which is to stunt the development both of dramatic literature and histrionic art. These and other commercial managers have learned the value of personality. They elevate to the rank of stars men and women who know nothing of the primary principles of elocution and character portrayal, but who are able for a time to attract public curiosity. They have reduced playwrights to tailors and dressmakers. Writers no longer develop their own inspirations. They are assigned to topics and employed to conceal the deficiencies of the players for whom they write. If dramatists rebel against the conditions imposed their plays remain unproduced.

And just here is the chief cause of conditions as they are seen in this country. The higher arts of the actor are discouraged by the commercial system, while under it dramatists suffer doubly by the limitations under which they work and from the fact that they are continually cast in subjection to and competition with the best that is produced abroad and controlled by the system,

which has made all concerned in the theatre here in some measure its victims. Neither dramatists nor actors in European countries labor under the restrictions that obtain here, while they pursue freely the honored traditions of the theatre and are encouraged in artistic novelty and ideal innovation.

When one surveys the American stage as it stands to-day, one must be impressed with its inherent vitality, for it is a wonder that in the circumstances it makes as good a showing as it does. That very vitality will sustain it at least in mediocrity until freedom shall give its full scope for all of its better powers of demofstration that now lie dormant.

## PERSONAL.

**BELLEVUE.**—Arrangements are being made for Kyrie Bellew to play Armand to Sarah Bernhardt's Camille at a single performance in New York next Spring.

**RYLEY.**—Thomas W. Ryley, the new manager of the Shaftesbury Theatre, London, sailed for England Dec. 18. Mr. Ryley has obtained European rights to C. F. Nirdlinger's new comedy, Spangles; or, the Wooden Horse.

**FERNANDEZ.**—Bijou Fernandez has been engaged for the part of Alice Goff in the dramatization of "Cashe Byron's Profession."

**DAVENPORT.**—Eva Davenport has been seriously ill from the effects of ptomaine poisoning.

**MANTILL.**—Robert B. Mantell has announced that he will produce Stephen Philip's Nero next season. He will also play Louis XI, Wolsey in Henry VIII, Jack Cade, Mathias in The Bells, and Becket, the two latter secured from the Irving estate.

**GUILBERT.**—Yvette Guilbert has been engaged to appear for a limited number of matinees at the Empire Theatre on Feb. 19, 20, 23, 26 and 27, and March 1 and 2.

**ELDRIDGE.**—"Aunt" Louisa Eldridge, according to her will which has been filed in probate, left the bulk of such property as she had to her son, Preston Eldridge, her daughter, Lillian E. Ryan, and her sister, Josephine Harwood. There are also small bequests to both of her grandchildren. Mrs. Ryan, besides her mother's stage wardrobe and certain jewels, receives all the "manuscript plays, the music and written parts belonging to each."

**KALICH.**—The tour of Bertha Kalich in Mr. Fiske's production of Monna Vanna begins this week, the initial engagement, after the run of the play at the Manhattan Theatre, New York, being played at the Belasco Theatre in Pittsburgh. The tour of Madame Kalich will cover the Middle West and the principal Eastern cities, St. Louis being the next point on her itinerary after Pittsburgh.

## THE CENTURY THEATRE CLUB.

At the social meeting of the Century Theatre Club in the college room of the Hotel Astor last Friday afternoon a large and enthusiastic audience was in attendance. The subject of the day was grand opera. Henry W. Hart, chairman, spoke upon Italian, French and German opera. He said: "The Italian music is all beautiful, possesses great ornamentation, but often has no relation whatever to the action of the opera. We must look to Wagner, however, for perfect art work. Other composers were handicapped by management, by the commercial end of it. The French school is the music of passion, the sensuous in art, while the German is a combination of the French and Italian." The musical illustrations, which were all beautifully rendered, were as follows: Arie, "Ah! non giunge," La Sonnambula, Bellini, Julia Hume; (a) Romanza, "Tutto il creato," Faust, Gounod; (b) Cavatina, "Roberto, o in the adagio," Roberto il Diavolo, Meyerbeer; M. Charlotte Lund; (a) Inulthy, Jocelyn, Godard; (b) Arie, "Mon coeur a votre voix," Samson and Delilah, Saint-Saens, Kay Spencer; "cello solo," "Evening Star," Tannhauser, Wagner, Oliver Anderson; recitative of Arie, "Gluske alfin il momento," Le Nozze di Figaro, Mozart, M. Charlotte Lund. The accompaniments were played by William Goeringer, violin; Oliver Anderson, cello; Henry W. Hart, flute, and Henrietta Scheibe, piano.

## DIXIE CLUB ASSEMBLY.

The Dixie Club of New York city, of which Mrs. Milburn Dunklin is President, held an interesting assembly at the Hotel Astor Thursday afternoon. The College Room was crowded with handsome Southern women and a few gentlemen. An address by Rev. Frank Page on Robert E. Lee as a College President was replete with Southern sentiment and unpublished local history. Reid Miller sang "Ich Liebe Dich," "Songs My Mother Taught Me," "Love's Entreaty," and "Remember Me." Mr. Miller's voice is a pure tone of wonderfully sympathetic quality. Eugene Wehrmann, the gifted young pianist from New Orleans, played "Ballad," G minor, Chopin, and Rhapsody No. 10, Liszt. Miss Wehrmann plays with broad musical conception and a rare clearness of expression. She also possesses a charming stage presence. Two readings, "Paulina," "Paulina," and "An Easter Symbol," were read by Mrs. W. Marion Watson dramatically and effectively. Elsie Klein, a charming little girl, recited "A Christmas Story" and "Mamma's Lil' Baby Boy" with musical accompaniment very daintily and prettily. Lily Devereaux Blake was called on and gave a little impromptu speech in which she praised the charm and hospitality of the Southerners and strongly advocated woman suffrage. Mrs. C. E. Williams sang several solos and a duet with Mrs. Lucille Brown, "Summer Night," delightfully.

## PROGRESSIVE STAGE PLAYS.

The Progressive Stage Society will produce The Death of Tintaglia, a symbolic drama, by Maurice Maeterlinck, at the Berkeley Lyceum the week of Jan. 8. Kate Parslow, of the Kleine Theatre, Berlin, will take the leading part. The Escape, by Villieu de L'Isle Adam, will also be given the same evening, as well as a repetition of The Revolt, lately presented. Wednesday evening of that week the theatre has been taken by the Professional Woman's League, Thursday by Rev. Henry Frank's congregation, and Friday by the Socialist party; Saturday the performance will be for the benefit of the Russian revolutionists.

## DINNER FOR BERNHARDT.

James Hasen Hyde gave an informal dinner in honor of Sarah Bernhardt at his home, on East Fortieth Street, on Dec. 17. Among those invited were David Belasco, Heinrich Conrad, Kyrie Bellew, Edmund L. Baylies, Perry Belmont, Eliot Gregory, Samuel Untermyer, Ernest Kahn, and Dr. Holbrook Curtis.

HOWARD PAUL.



Howard Paul died on Dec. 9, at Bournemouth, England, where he had resided for several seasons, of heart disease and congestion of the lungs.

Mr. Paul was born in Philadelphia in December, 1830. When only sixteen years of age he wrote a play on the American Revolution, which was produced with marked success in his native city. At eighteen he was already established in an editorial position. In early life he was primarily a journalist, and in 1855 he visited England as a correspondent of the New York Times and soon became interested in various transatlantic literary ventures. In the succeeding year he was employed as a comic writer on the London Dialects, a short-lived paper, which was temporarily hailed as a successful rival of Punch. After that, in conjunction with John Leech, he started a serial publication entitled Dashes of American Humor, which achieved some popularity, and was later republished in this country. It was through this paper that the British public was first made acquainted with two of the most famous poems of Edgar Allan Poe—"The Raven" and "The Bells." Mr. Paul wrote a number of songs, old-fashioned vaudevilles and comic plays, generally of a satiric nature. His Rappings and Table Movings, a piece satirizing the Spiritualists, was produced at the Haymarket Theatre, with Mr. Buckstone in the leading role.

Mr. Paul made his debut as a professional actor in Bath, England, in 1855, playing an original vaudeville entitled My Neighbor Opposite. It was probably during this same season that he married Isabelle Featherstone, the contralto of the English Opera company at Drury Lane, whose great London hit had been in the part of Captain Macheath in The Beggar's Opera, for they appeared together as man and wife in another of his original pieces, called Locked Out. Howard Paul was by no means a great actor, but he was an exceptionally clever comic vocalist and impersonator, and had a peculiar gift for original eccentric make-ups. Mrs. Paul was a more ambitious artist, and the two together made a most profitable combination of talent, as is sufficiently proved by their numerous London successes and their remunerative provincial tours. In 1858 they appeared in an entertainment called Patchwork, an "old" of fun, frolic, song and character impersonations, which enjoyed a long continued popularity throughout England. In 1860 Mr. and Mrs. Paul revisited America under the management of Henry Palmer, opening at Irving Hall, New York, and subsequently playing engagements in many of the important cities. Mr. Paul claimed to be the first person to introduce the can-can into this country, for he danced it in a piece known as Ripples on the Lake, which was presented at the Arch Street Theatre, Philadelphia, on Nov. 26, 1860. The Pauls visited this country again in 1862, and yet once more in 1875, when he formed the Lingard and Horvath combination. For the most part, however, he was much better known abroad than in his native country, and his popularity was based mainly on a number of comic impersonations, such as that of the Emperor Napoleon III and Captain Vane of the Life Guards. Mrs. Paul died in 1879.

Besides the pieces already mentioned, Howard Paul wrote Thrice Married, which ran one hundred nights at the Princess, London; The Mob Cap, played at the Drury Lane in 1863; A Lucky Hit, The Old Folks, and a short piece entitled A Row in the Family.

During recent years Mr. Paul's activities had been somewhat restricted, although his vitality was unusual for his age, and he was a confirmed traveler, except for certain seasons which he sought to spend in various places. About four years ago he came to this country for a long sojourn, spending the Summer in the White Mountains. Later he spent a Winter in Southern California. Bournemouth was a favorite place of residence with him in the Winter, although at various seasons he visited Switzerland and various Continental resorts. For several years Mr. Paul had maintained a journalistic connection with various papers in London and elsewhere and he contributed to several journals in this country, but his more notable writings of late, although they were but occasional, were expressly for The Mirror.

## QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous communications or irrelevant queries. No private addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed in care of The Mirror will be forwarded if possible.]

R. E. D., Winona, Minn.: William Norris played the role of Pepe with Otis Skinner in Francesca.

W. H. W., New York: M. R. Blimberg is building the new Astor Theatre, which is to be under the management of Wagenhals and Kemper.

N. T. A., Austin, Minn.: (1) Sir Charles Wyndham's theatre, known as Wyndham's, was opened in 1899. (2) Jules Levy, the famous cornetist, died in 1903.

S. B., Olean, N. Y.: (1) Oscar Wilde died in 1900. (2) Marie Tempest presided at the O. P. Club's annual dinner in London in 1902; Irene Vanbrugh presided the following year.

H. U. S., Monmouth, Ill.: Some if not all of the works of the dramatists you mention may be had in English. Any large bookseller will furnish you with the titles and prices.

R. H. S., Saratoga Springs: 1. Some years ago Dustin Farnum played Lieutenant Denton in Arizona. 2. So far as can be ascertained Chauncey Olcott is the real name of the actor.

C. R. S., St. Louis, Mo.: There is no record that Dumas' Princess of Bagdad has ever been presented in New York. The inference is that there has been no important professional production of the drama.

F. J. W., Buffalo, N. Y.: In September, 1900, Lionel Barrymore appeared as Frank Turner with J. A. Herce in Sag Harbor; in May, 1901, he was Richard Diggle in The Brixton Burglary. E. L. Davenport in September, 1901, appeared in The Penitent as Paul Ritten and Paul Drayton, but resigned from that company on Nov. 2. For the season of 1901-1902 Katherine Florence was Marigold Towers in Sky Farm. In September, 1900, Vincent Serrano had the part of Lieutenant Danton in Arizona. In June, 1901, he was Graciano in The Wet Goodwin Merchant of Venice.



# THE USHER



The tendency—fostered by the wish—of the Theatrical Syndicate to belittle the suit of David Belasco against members of the Syndicate and the assumption that the matter is all over but the shouting—which the Syndicate on the day of the decision proceeded to participate in—would seem to be premature. The Syndicate is by no means out of the woods.

The fact that Justice Fitzgerald, after a delay of some nine months—which delay alone would indicate that he was not quickly ready to make up his mind on the case—has decided against Mr. Belasco on a restricted question as to the law of contract does not by any means end this particular litigation. There are open to Mr. Belasco several stages of appeal, if a single stage of appeal should not absolutely reverse the finding of the court below. Many good lawyers believe that the decision already made is against the law and the facts.

But one thing seems to have been lost to view in this matter of the case of David Belasco versus members of the Theatrical Syndicate. Instead of losing his case—the technical side of which Mr. Belasco may win on appeal—Mr. Belasco has accomplished all that he set out to do, and more.

As THE MIRROR understands the matter—and as Mr. Belasco would no doubt affirm—Mr. Belasco did not begin this litigation so much to secure material damages for the frauds he alleged had been perpetrated upon him by virtue of the "system" of the Theatrical Syndicate as he did to make an exposure of the peculiar methods of the Syndicate; of its grinding injustice, its selfish monopoly, its assumption that it could decree whether honest citizens not of it had a right to do business in this country; its boasts that it could and would "put out of business" any person or persons who declined to accede to its outrageous demands, or who refused to give it a large share of their money or earnings without a *quid pro quo*; in short, to fully disclose to the public the fact that the Theatrical Syndicate, in its logical workings, was a monstrous and oppressive conspiracy.

It is significant that on the day before the announcement of the decision by Justice Fitzgerald in the Belasco case the District Attorney's office set on foot a secret inquiry to discover the truth about the workings of the Theatrical Syndicate.

No one should for a moment doubt that this inquiry by the District Attorney, who by it seeks to discover if the Theatrical Trust is really a conspiracy against free business methods in the theatre, would never have been started but for the amazing disclosures made in the suit brought by Mr. Belasco.

Thus it may easily be seen Mr. Belasco has won his chief purpose, even if he should not technically win in his individual case on appeal—as many predict he will win.

Mr. Belasco has succeeded in an effort to expose the crooked methods of the Theatrical Trust. At the time of the trial of his case the newspapers throughout the country were full of the strange disclosures made as to the workings of the Syndicate and its "booking agency," which was shown to be an oppressive and monopolistic machine.

Now the District Attorney, on authority of the power invested in him, has started an inquiry to determine whether the Theatrical Syndicate is in fact and effect a conspiracy to put the theatrical business of the country under contribution to a few persons who belong to the Syndicate. The Trust, aided by clever lawyers, is desperately trying to choke off this inquiry.

Enough has already been disclosed, however, to justify Mr. Belasco's suits and to give the public a general idea as to what the Trust really is.

Officials of the Actors' Fund of America have issued a circular letter to stage-managers and members of companies asking them to assist in a system of small donations to the Fund.

The plan is to limit donations to 25 cents, none to be less than 10 cents, to be collected by some one member of a company from each member thereof weekly and forwarded to Fund headquarters.

It is understood that many companies are taking up this form of weekly contribution, which will bear lightly on individuals, yet in the aggregate amount to a large sum of money—perhaps as much as the Fund will need—if the system is generally adopted.

At least one company that has been thus contributing for some time came to the

knowledge of THE MIRROR last week—that of Kyrie Bellew, in which E. M. Holland has volunteered to be the collector.

This plan should be generally observed.

Howard Paul, who died in Bournemouth, England, on Dec. 9, was a man of varied parts and vast experience with life in many countries. His acquaintance, covering at least two generations of distinguished persons here and abroad, was marvelous in its reach and variety.

He was a man of many talents, and association with him for any length of time served as a liberal education in manifold matters that relate to human life and social activity. Mr. Paul was probably known by more persons than many a man of universal prominence, and his quaint figure and quick mentality will be missed in many circles.

Although he had spent most of his time for many years abroad, particularly in England, Mr. Paul had in this country—and particularly in New York city—a host of friends who will sincerely mourn his death.

## BOOKS AND MAGAZINES.

THE AUTHOR'S APOLOGY FROM MRS. WARREN'S PROFESSION. By G. Bernard Shaw. With an introduction by John Corbin. New York: Brentano's.

This little volume, as the title implies, contains a couple of controversial essays, one by John Corbin, being an attack on the policy of Police Commissioner McAdoo, and a longer one by Mr. Shaw, written in 1902, when his alleged problem play was first produced and condemned in London. Mr. Corbin is not a typical Shaw enthusiast by any means, yet he has managed to convince himself that the stand taken by the press and the police against the presentation of Mrs. Warren's Profession was a ridiculous and gratuitous instance of playing to the gallery. He is more reasonable in his claim that the police interference has served only to increase popular interest in the work. But even this assertion seems scarcely substantiated when one pauses to note the visible decline in the prestige of George Bernard Shaw. In his apology, which is naturally anything except apologetic in its almost abusive attitude toward his opponents, Mr. Shaw asserts that his play possesses all the virtues of a social treatise. Being himself one of those men whose ideal heaven is a Paradise of sophistication, Mr. Shaw is less to be blamed for insisting that the public shall regard its own moral nakedness, despite the time-honored custom of using, at least in public, a little intellectual underwear. Mr. Shaw says that his object is to prove that society is responsible for individual depravity, and he believes, or professes to believe, that when society is forced really to appreciate this fact reformations will become the order of the day. Arguing in this way, he insists that such vindication as he affords Mrs. Warren goes to fasten the blame where it rightly belongs. He asserts that the playwright has the same privilege to discuss such matters as the student of sociology or the reformer, forgetting that the dramatist should be under more particular restraint since his exposition is presented to a popular audience much less capable of regarding the subject from a utilitarian point of view. Shaw roundly declares that the day of emotional drama has come and gone since the advent of a far more emotional and romantic opera, which leads to the amazing conclusion that plays should be altogether intellectual achievements. He seems to be ignorant of the fact that active reform needs a sympathetic inspiration. The public can most readily be forced to abhor evil by being made to sympathize with the sufferings of a heroic character. Charles Dickens knew this, and he knew that the criminal factor could be most effectively introduced as a malignant contrast.

A COUNTRY GIRL. A drama of town and country. By Thomas Alfred Nicola.

This four-act play is scarcely a composition to profit by anything that is likely to be said about it by an unprejudiced reviewer. Some melodramatic managers with a fondness for such attempts as "rural drama" might give it more respectful consideration. The piece is in four acts and six scenes. There are twenty-two named characters, besides society people, country folks and a detective. The dialogue is stilted, the plot is not original and the character drawing is crude. However, there are a number of situations, and the settings might well be effective and inexpensive. Many of the parts can be duplicated—and some of them could be altogether omitted. The work has no literary or artistic value, but the writer probably had no intention of striving for refined qualities. As has already been said, it might not be an unprofitable production for a certain grade of audiences.

LIBERTY CORNERS. A rural comedy drama in four acts. By Anthony E. Willis. Boston: Walter H. Baker and Company.

With the exception of a rather elaborate exterior scene, this latest play by Anthony E. Willis is well adapted to the use of amateurs. It presents no difficulties in characterization and contains enough action to make it agreeable in the hands of even the most inexperienced players. The cast calls for twelve male and five female characters, though it can be played with ten men, as four of the characters are of minor consequence and may be doubled. The story is not overburdened with originality, either in plot or incident; but it is strong, with well-marked comedy features and melodramatic climaxes. Amateurs may produce the play without special permission, but professional production without the consent of the author is forbidden.

## THEATRE FIRE AT LORAIN.

Early on the morning of Dec. 17 the Verbeck Theatre at Lorain, O., twenty-five miles west of Cleveland, was utterly destroyed by fire. The Verbeck was built in 1901 at a cost of \$35,000 and was the only theatre in Lorain. The building contained stores and apartments as well as the auditorium. The entire block was owned by the Verbeck Amusement Company, with headquarters at Oil City, Pa., and was leased by H. A. Dykeman, of Ellyria. The total loss was about \$50,000, not more than half of which amount was covered by insurance. Charles Blaney's company in More to Be Fitted Than Scorned had just closed a week's engagement at the house. At the close of the evening's performance the stage hands discovered in the boiler room a charred box which they removed, extinguishing the embers. It is presumed that this same fire broke out again during the night. The janitor, the stage carpenter's wife and his two small children were burned to death. Eight other people were rescued only by the most heroic efforts.

## STAGE CHILDREN'S CHRISTMAS

The annual feast for the children of the stage will be held, as usual, at Pastor's Theatre, Sunday evening, Dec. 24. This celebration, one of the most delightful things connected with the profession, has been held annually since 1877 and is the great event of the year with the children of the stage. An elaborate entertainment has been prepared, to be given entirely by the youngsters, and afterwards the big Christmas tree in Tammany Hall will be stripped and the little misers and masters will go home laden with good things. Mrs. E. L. Fernandez again heads the committee, which also includes Mrs. Antonio Pastor, Queenie Vassar, Mabel Tallafiero, Bijou Fernandez, Truly Shattuck, Amelia Bingham, and others.

## TO INVESTIGATE THE TRUST?

An Inquiry Begun by District Attorney Jerome Temporarily Held Up by Legal Process.

A John Doe investigation into the methods of the alleged Theatrical Trust was instituted by District Attorney Jerome before Justice Wyatt of the Special Sessions Court last Monday, Dec. 18. The action on the part of the District Attorney is being taken in order to get at facts about the supposed combination of theatrical managers, and action in the way of criminal prosecution, if any, is said to depend upon the testimony to be drawn from the witnesses being heard at this investigation. Subpoenas were served on employees and others connected with the theatrical firms which constitute the combination known as the Theatrical Trust, especially those party to the agreement brought to light last Spring in litigation to which Klaw and Erlanger were parties.

The hearing was held behind closed doors, though at the start the witnesses were admitted together. Supreme Court Justice Wyatt, and Assistant District Attorney Kresel conducted the examinations. Witnesses were called Tuesday and Wednesday and the hearing was again resumed Thursday morning, but was temporarily held up by a writ of prohibition obtained by Edward Lauterbach, attorney for two of the witnesses.

### The Subpoena.

The subpoenas were issued by Justice Wyatt and read as follows: The names of the witnesses ordered to be present occupying the blank space:

You are commanded to appear before me and to bring with you and produce all the books, papers, and records in your possession or under your control of the firm of — covering the period from Jan. 1, 1896, to the present time, including journals, day books, cash books, blotters, and ledgers; also all checks drawn by said firm on any bank and returned to said firm; also all check books, stub books, and bank pass books of said firm; all letters, copies of letters, and letter-press copy books of said firm; also the originals and copies of the theatrical agreement entered into in 1896 between Marc Klaw, Abraham L. Erlanger, Samuel F. Nirdlinger (sometimes known as Samuel F. Nison), J. Fred Zimmerman, Charles Frohman, and Al Hayman; also the originals and copies of the theatrical agreement entered into on or about April 23, 1900, between the same persons; also the originals and all copies of any agreement entered into between said last-named persons, or any of them, or by the firm of Klaw and Erlanger, with each or any of the following-named persons: Moses Reis, Julius Kahn, Edward D. Stair, John A. Harlin, and Stair and Harlin. For a failure to attend or to produce said books and papers you will be deemed guilty of criminal contempt and liable to a fine of \$250 and imprisonment for thirty days.

### The Investigation Begins

The hearing began Tuesday afternoon in Justice Wyatt's chambers. Four witnesses were heard: Meyer W. Livingston, cashier of the firm of Klaw and Erlanger; Moses Reis, a booking agent; Robert Walker, bookkeeper for Al Hayman; and Robert Young, cashier for Charles Frohman. They were represented by Henry J. Goldsmith. Although expressly ordered by the subpoena, none of these witnesses brought books or documents.

At first all of the witnesses were admitted to the room at one time, in company with Mr. Goldsmith. Mr. Reis was the first called and he refused to answer every question put to him, adding that he did so by advice of counsel. After a time every one was ordered from the room except the witness, the justice, his stenographer, and representatives of the District Attorney's office. It was said that Mr. Reis was then reminded of the penalty provided for recalcitrant witnesses, and that he afterwards consented to answer questions. Reis was the only witness called on Tuesday.

On Wednesday those who appeared were Julius Kahn, Moses Reis, Alexander W. Dingwall, of the Broadway Theatre; George Nicolai, Dudley McDow and Francis J. Gilbert, owners of the Majestic Theatre; F. W. Lyon, private secretary for Al Hayman; John M. Springer, of the Grand Opera House; Albert Weis, of the Texas Circuit; Lewis Waisell, William A. Brady, William Alexander of Leiber and Company; J. Gottlieb, of the Columbia Theatre, San Francisco, and Alexander Lichtenstein, of the Harlem Opera House. The Wednesday hearing was conducted by Assistant District Attorney Kresel, Justice Wyatt having to sit in Special Sessions.

Edward L. Bloom, of the Cahn and Grant circuit, was also examined at the Wednesday hearing, and W. A. Brady, W. E. Connor, J. J. Gottlieb, and Mr. Lichtenstein were called upon to give testimony. Mr. Nicolai was excused from attendance until Dec. 28, and Messrs. Weis, Springer, and Dingwall were excused until Dec. 26.

The examination had started Thursday morning and Louis C. Wiswell was being heard when an alternative writ of prohibition, issued by Justice Scott, of the Supreme Court, was received, temporarily putting a stop to the proceedings. The writ was obtained by Edward Lauterbach, counsel for Meyer W. Livingston, and Edward E. Bloom, and is returnable next Wednesday, Dec. 27, in Part I. Special Term of the Supreme Court. A writ of prohibition is in the nature of a temporary injunction.

Mr. Lauterbach, who obtained the writ, contended in his affidavit before Justice Scott that the investigation was being held "without due form or process of law and without sufficient information to confer on the Justice jurisdiction to issue subpoenas and compel the attendance of witnesses or their examination." He contended further that the subpoenas were defective in that they failed to allege that any person had been guilty of crime, and that his client, in this case Livingston, was unaware of being a defendant or of being guilty of any crime.

### Foreshadowings.

Klaw and Erlanger made public the following statement after the hearing Tuesday:

This is only another evidence of the desire of the District Attorney's office to get into print and get advertising at the expense of any private citizen in this community. The John Doe proceeding, which Mr. Jerome has taken advantage of to pry into private affairs in a manner that would be frowned down in Russia is one of the most amazing developments of the twentieth century.

Mr. Jerome has evidently failed in the advertising he expected in the Hummel trial, and is looking for other means of exploiting himself.

The man who runs around with the label of honesty on both lapels of his coat is always to be suspected. In the present instance it is only a carrying out of a threat made by the District Attorney's office many months ago, when on the streets and elsewhere vile epithets were hurled at us by him and great promises made of what he was going to do to us. Respectable men doing business in the open have no need to fear such a man, and a man who abuses every one in the community who happens not to do his bidding, from the Supreme Court Judges down, christens himself a counterfeiter. Before his present term is over Mr. Jerome himself may find his own conduct overhauled and reviewed.

The decision rendered by Judge Fitzgerald against Belasco to-day has probably something to do with this countermove which the District Attorney's office has just taken simply to distract attention from the humiliating and contemptible position in which this decision has placed Belasco.

It was learned that the proceedings were begun by the District Attorney before Justice Fitzgerald's decisions were given. The matter was put before Justice Wyatt and the subpoenas issued on Monday, and Justice Fitzgerald's decisions were not given until Tuesday.

Marc Klaw made a further statement Thursday, as follows:

This attempt to establish a conspiracy by the District Attorney's office is amazing when one considers

that here is a quasi judicial officer becoming a party against certain taxpayers in a proceeding openly instituted by a man who calls himself their competitor, and who is squandering money before in civil litigation.

A combination has formed in which the District Attorney's office becomes one of the parties, and we are confronted with the sad spectacle of that office endeavoring to demolish its own business institutions by calling nearly all of our employes away from them on a case of pure bluff. The worst feature of the whole proceeding is that while neither they nor their opponents are allowed any representation by counsel, there is admitted to this star chamber proceeding a Mr. Whitewater, from the law office of Samuel L. Engel, who is the counsel for Klaw, Erlanger, and Belasco, and who has instigated this proceeding. This man from Untermyer's office has not only been admitted, but has been actually conducting examination of witnesses. It is a beautiful state of affairs for reputable lawyers and citizens of the Empire City of New York to contemplate, and an act of which the District Attorney should be very proud.

The maladroitness and impetuosity of these foreshadowings are so apparent as to make comment upon them unnecessary.

## BENEFIT AT THE CASINO.

The benefit performance for the Jewish sufferers in Russia given at the Casino on the afternoon of Monday, Dec. 18, netted more than \$2,500. The customary young women industriously sold the customary programmes and roses. Among the actors and actresses who volunteered their services were Kate Condon, Kitty Chatham, Chasmy Olcott, and Auguste Van Blieck, colliet; Ilka Palmay, who wore tights and did Hungarian dances; Henry Miller and Martha Waldron in Frederic Lemaitre, and Margaret Anglin, with her company, in the oft-repeated third act of Zira.

Sarah Bernhardt presented a one-act play in French, written by Constant Lounsbury, a young American woman who passes most of her time in Paris. The play is entitled L'Escaipolette (The Swing) and has some reference to a famous painting of the same name. The cast was as follows:

Le Chevalier Robert de Bellancourt, Celine, Sarah Bernhardt, Mlle. Seylor, The Marquis, M. Chasmy.

The play turned out to be a pretty but inconsequential piece of fantastic light comedy, written in very commendable verse. The theme was ancient. The marquis decreed that Celine should marry the chevalier, with whom she was already in love, believing him to be somebody else. The young chevalier, similarly mystified, finally awoke to the fact that Celine was the original of the swing picture which had so fascinated him. The one episode of any dramatic value was that in which the two young people purposely made themselves hideous in order to repulse one another. The scene was laid in the eighteenth century, and the idea, which originated centuries before that, is one of those pleasing little complications which bloom perennially in dramatic literature.

To see Sarah Bernhardt, the grand interpreter of forbidden passions, as a harmless and youthful spark of the eighteenth century was indeed a novelty—rather more of a novelty than anything else. To a degree she succeeded in looking boyish and being boyish, but it must be admitted that she is past the period of life when such disguises are really serviceable to an actress. However, the spirit with which she threw herself into so delicate and trivial an impersonation was as surprising as it was refreshing. Mademoiselle Seylor presented a charming Celine. The production of this little comedy was a matter of considerable interest solely because it was something so utterly different from the regulation Bernhardt roles.

The applause had scarcely subsided when Mark Twain appeared on the stage, receiving an uproarious ovation, and entertained the audience for the succeeding ten minutes with humorous remarks. The remarks were genuinely humorous, but they fell short of some of his recent achievements. He said that Madame Bernhardt spoke the French language as delightfully as he always felt he was just on the point of understanding it. A brace of characteristic anecdotes concluded the afternoon's entertainment. The most important sequel to this benefit is the report that Bernhardt, being much impressed by Margaret Anglin's performance in Zira, proposed that she should play the part of Melisande with her in America as Mrs. Campbell did in England.

## CURRENT AMUSEMENTS.

Week ending December 30.  
ACADEMY OF MUSIC—Babes in Toyland—5th week—34 to 42 times.  
ALHAMBRA—Vaudeville.  
AMERICAN—His Last Dollar.  
BELASCO—Blanche Bates in The Girl of the Golden West—4th week—42 to 51 times.  
BIJOU—David Warfield in The Music Master—156 times, plus 17th week—120 to 121 times.  
BROADWAY—Veronique—5th week—20 to 26 times.  
CARNegie HALL—Musical Entertainments.  
CASINO—The Earl and the Girl—5th week—58 to 68 times.  
CIRCLE—World Beaters Burlesquers.  
COLONIAL—Vaudeville.  
CRITERION—Ethel Barrymore in Alice-Sit-By-the-Fire—1st week—1 to 3 times.  
DAILY—Viole Aling in The Toast of the Town—5th week—31 to 33 times.  
DEWEY—London Belles Burlesquers.  
EDEN MUSE—Figures in Wax and Vaudeville.  
EMPIRE—Maudie Adams in Peter Pan—5th week—43 to 60 times.  
FOURTEENTH STREET—The Queen of the Covviets.  
GARDEN—As Ye Sow—1st week—1 to 9 times.  
GARRECK—Henrietta Crossman and Mary, Quilt Country—1st week—1 to 9 times.  
GOTHAM—Gay Masqueraders Burlesquers.  
GRAND OPERA HOUSE—It Happened in Norfolk.  
HARLEM OPERA HOUSE—Edna May in The Catch of the Season.  
HERALD SQUARE—Olga Netherland in Sapho—1st week—1 to 9 times.  
HIPPODROME—A Society Circus—3d week.  
HUDSON—Robert Loraine in The Lion and Superman—17th week—127 to 135 times.  
HURTIG AND SEAMON'S—Vaudeville.  
IRVING PLACE—Irving Place Stock co. in Der Kleiner Daemling and des Menschenmensch—6 matinees; Warm Blood, 1 time; Mils, Nitouska, 4 times.  
JOE WEBER'S—The Prince Chap—22 times, plus 13th week—98 to 106 times.  
KALAM—Hebrew Drama.  
KEITH'S UNION SQUARE—Continuous Vaudeville.  
KNICKERBOCKER—Frits Schiff in Mils. Modiste—1st week—1 to 7 times.  
LEW FIELDS—Peter F. Bailey in The Press Agent—5th week—31 to 39 times.  
LIBERTY—The Gingerbread Man—1st week—1 to 8 times.  
LONDON—The Brigadiers Burlesquers.  
LYCEUM—The Lion and the Mouse—5th week—41 to 49 times.  
LYRIC—The Babes and the Baron—1st week—1 to 12 times.  
MADISON SQUARE—Henry E. Dixey in The Man on the Box—13th week—46 to 106 times.  
MADISON SQUARE GARDEN—County Show.  
MAJESTIC—Marie Cahill in Moonshine—1st week—1 to 9 times.  
MANHATTAN—Before and After—3d week—14 to 21 times.  
MENDLESBOHN HALL—Musical Recitals.  
METROPOLITAN—A Crown of Thorns.  
METROPOLITAN OPERA HOUSE—Conrad Grand Opera company in Repertoire—6th week.  
MINER'S BOWERY—Merry Maidens Burlesquers.  
MINER'S EIGHTH AVENUE—Pay Poster Burlesquers.  
MURRAY HILL—Joseph Murphy in Kerry Gow.  
NEW AMSTERDAM—E. S. Willard in Repertoire.  
NEW STAR—Charles T. Aldrich in Secret Service Sam.  
NEW YORK—Richard Carle in The Mayor of Tokio—4th week—25 to 33 times.  
PASTOR'S—Vaudeville.  
PRINCESS—Margaret Anglin in Zira—15th week—103 to 111 times.  
PROCTOR'S FIFTH AVENUE—The Cricket on the Hearth.  
PROCTOR'S FIFTY-EIGHTH STREET—Vaudeville.  
PROCTOR'S TWENTY-THIRD STREET—Vaudeville.  
PROCTOR'S TWENTY-THIRD STREET—The Two Orphans.  
SAVOY—James K. Hackett and Mary Manning in The Walls of Jericho—14th week—106 to 114 times.  
THALIA—Queen of the White Slaves.  
THIRD AVENUE—Dealers in White Women.  
VICTORIA—Vaudeville.  
WALLACK'S—William Faversham in The Sunway Man—10th week—82 to 101 times.  
WEST END—James O'Neill in Monte Cristo.  
YORKVILLE—Mrs. Temple's Telegram.



## THE BELASCO SUITS.

The Decision in the Trial Court to Be Appealed From—The Facts.

Decisions were handed down by Justice Fitzgerald in the Supreme Court last Tuesday in the cases of David Belasco against Klaw and Erlanger and Joseph Brooks against David Belasco. In both cases the decisions were adverse to Mr. Belasco. The merits of the cases were not touched upon in the decisions, however, the Justice considering only their narrow legal aspect.

There were two actions at issue, tried as one case in order to facilitate matters. One was brought by David Belasco, in which he asked the court to determine that a partnership existed between him and Klaw and Erlanger in the proceeds of The Auctioneer. The other was brought by Joseph Brooks against Belasco, asking that the court decide that Brooks was Belasco's only partner in the play. The cases were heard last April and attracted a great deal of attention. It was brought out in the testimony that while Mr. Belasco's written contract regarding David Warfield in The Auctioneer was with Brooks, Klaw and Erlanger had always appeared as most interested in the matter.

It was undisputed that Belasco sent half of the profits of The Auctioneer to Klaw and Erlanger, but this fact claimed that they were only receiving the money for Brooks. It was told by witnesses, however, that Klaw and Erlanger were getting secret rebates as syndicate agents on the money that Belasco had to pay for the theatres in which Warfield appeared. Testimony showed that Mr. Belasco had been threatened with financial ruin unless he agreed to the terms offered by the booking agents representing the syndicate. Belasco's suit against Klaw and Erlanger was brought to recover his share of the rebates received by Klaw and Erlanger.

Justice Fitzgerald held that the written articles of partnership must be held as binding. His decision in part says:

These two cases were, by arrangement between counsel, tried together, together, the theory that the would, by pursuing such a course, become informed fully of the facts involved in the entire controversy between the parties and might be enabled, more satisfactorily and in a briefer time, to dispose of the issues than the same result could be accomplished by separate trials.

In the first action Mr. Belasco, as plaintiff, sought to hold Klaw and Erlanger, who were not mentioned in the written contract, as Brooks' principals, "so," says the decision, "we are confronted at the outset with the proposition: Can parol evidence be considered to vary or contradict the written agreement?" Continuing, Justice Fitzgerald says:

It is unquestionable the law that an agreement in writing, made by an agent in his own name on behalf of an undisclosed principal, may, upon discovery, be enforced against the latter, and that parol evidence is competent to establish who the principal is. For the encouragement of fair and open dealing, however, parol evidence is generally incompetent to vary a written contract.

Where there is no concealment and neither mistake nor fraud is claimed the written agreement must itself be examined to determine liabilities thereunder, and the tests to be applied to it are fairly and clearly set forth by a standard authority of the highest character on the law of evidence.

In the second action, Brooks against Belasco, the decision says "It follows from my previous reasoning that it must be held that there was a co-partnership, and upon reading the written agreement we find its object set forth: 'To organize a theatrical company, to manage Warfield and to exploit him in plays that may be written for him.'"

In an interview respecting the case Mr. Belasco said: "One of the objects of this suit was to secure evidence for the criminal proceedings against the Trust for conspiracy. My only regret is that the decision was withheld so long. It could easily have been rendered six months ago."

"This is only the beginning of the fight. I am advised that the decision is wrong and will easily be reversed. The merits of the case were not touched upon by the court. The decision is, in effect, that because the agreement with Brooks, the dummy, was in writing I could not be allowed to show that Klaw and Erlanger were the real parties in interest, although it was proven beyond question that they took two-thirds of the profits."

"I am told that the appeal can be heard next February. This proceeding is, after all, a mere insignificant side issue. It will have no effect whatever in the criminal proceedings against the Trust for conspiracy, which are being pushed. My fight is just beginning."

## AMATEUR NOTES.

Doris Franchlyn, daughter of Mr. and Mrs. Charles G. Franchlyn, who last winter produced the musical play Flora-Florina, has written two more little plays, one a curtain-raiser entitled On the Fence, and the second Mrs. Shrimper's Boarders. They are to be produced for the benefit of St. Mary's Hospital at the Berkeley Lyceum on Jan. 5. The parts will be taken by young girls and men in society. The cast of the musical play will include Marion Stevenson and Frank Markoe, while in the longer play will appear Evelyn Withersbee, Grace Henry, Hester Davis, Evelyn Townsend, Eleanor Townsend, Frances Alexander, Cornelia Landon, Nathalie Lorillard Bailey, May Vogel, and William Bowers.

A "Shakespearean symphony" was given by the women members of the Fortnightly Shakespeare Club in the east room at the Waldorf-Astoria on Dec. 9. The programme was made up of selections from A Midsummer Night's Dream, The Merry Wives of Windsor, Hamlet, and Romeo and Juliet. Among those who took part were Mrs. Blanche Wylie Weismiller, Ellen R. Allen, Lillie Seig, Mary H. Ewer, F. Irene Archer, Mrs. Marion A. Cary, Mrs. Anna Randall-Diehl, and Mrs. Clifford Elizabeth Williams.

An amateur production of Snow White, a fairy play in four acts, by Marguerite Merington, was given in the auditorium of the Educational Alliance Dec. 9. The Little Princess was given on Dec. 16 under the direction of A. Minnie Hertz.

On Monday evening, Dec. 18, the dramatic clubs of the Alliance Française presented two plays at the Carnegie Lyceum before an appreciative audience of friends. Carce, a one-act play by Octave Feuillet, served as a curtain raiser, the two characters of a widowed countess and a prince being cleverly enacted by Lucile Thornton and Alexander T. Mason. La Papioune, Sardou's three-act comedy, which supplied the bulk of the evening's entertainment, was well staged and furnished a good opportunity for the display of considerable first-rate amateur talent. The cast included: René Weldenstein, Owen Gwent, Georges Monod, A. Cohn McMaster, B. S. Van Rensselaer, Marie Louise Girault, Juliette Case and Madame del Valle. Both the French and Italian consul-generals were present.

On the afternoon and evening of Dec. 19 amateurs gave two performances at the Belasco Theatre, Washington, for the benefit of the Army and Navy League. The afternoon performance was attended by the President and Mrs. Roosevelt and the play presented was Pymonion and Galatea, the cast being largely recruited from New York society people. Barbara, by Jerome K. Jerome, was presented in the evening before a particularly brilliant audience. The Marine Band played for the evening performance and the Thirtieth Cavalry Band for the matinee.

A Tragedy was the title of a very comical play which was presented at the Carnegie Lyceum on the evening of Dec. 21 by the sophomore class of Columbia. The college fellows were particularly laughable in the roles of hysterical women. Harold Fowler and G. H. Bull, two prominent athletes, impersonated two of the married women. R. O. Jenkins, the trainer, deserves to be congratulated as heartily as the boys themselves. The cast included W. Brock, C. M. Rolker, R. Maplesden, R. G. Estee, F. W. Hehre, E. I. Huntington, H. Fowler, G. H. Bull, F. J. Byrne and Harold Content. The play was repeated on Friday evening, Saturday afternoon and Saturday evening.

## ACTORS' CHURCH ALLIANCE NEWS.

Local and National Headquarters, Manhattan Theatre Building, Broadway, New York City.

The regular December reception of the New York Chapter was held on Thursday, Dec. 21, at the parish house of the Church of the Holy Trinity. Under the direction of Irene Ackerman, chairman of the entertainment committee, a programme of exceptional excellence was provided.

Charles C. Curtis, treasurer of the Chicago Chapter, was a welcome visitor at the rooms of the New York Chapter on Dec. 6.

In testimony to the loyalty, admiration and respect in which their greatly beloved fellow-member was held by members of the Alliance, a large delegation was present at the funeral of "Aunt" Louisa Eldridge at All Souls' Church Dec. 11.

A leaflet giving the origin and principles of the Actors' Church Alliance, with other interesting facts, is now in preparation by the publication committee of the council.

At the Brooklyn Chapter reception of Dec. 8 the programme arranged by Mrs. Spooner included a piano solo by Roy Newton Hall, director of the Bijou Theatre orchestra; two charming songs by Edna May Spooner and effective recitations by Edith Yeager and by Almee Abbott, of the New York Chapter. A telegram of congratulation was received from Bishop Darlington. Following the programme the 125 guests enjoyed a social reunion.

## NOTES FROM AUSTRALIA.

Merely Mary Ann—The Dampiers' Success—Vanderville News.

(Special Correspondence of The Mirror.)

SYDNEY, N. S. W., Nov. 13.

Zangwill's comedy, Merely Mary Ann, is in its third week at Her Majesty's Theatre and is running smoothly. Tittell Bruns's rendition of the name part is charming.

Alfred and Lily Dampier have met with deserved success at the Criterion Theatre. J. C. Williamson's repertoire company opens there next Monday.

The Mockery of Marriage is the present bill of William Anderson's company at the Theatre Royal. The Battle and the Broom, a new play by George Darrell, will be produced next Saturday.

At the Palace Theatre East Lynne is being presented by the Dampier company.

Frank Smith's vanderville company is still at Queen's Hall.

At the Tivoli are Leroy, Talma and Bosco, Crimmins and Gore, and Arthur Albert.

The Knight-Jeffrey company will return to Australia and New Zealand and disband about Easter.

C. NEWTON DALY.

## HOTEL KEEPER SHOTS ACTORS.

Milan Bennett, musical director of Nothing But Money, and Abbott Davidson, leading man of the same company, were shot by a hotel keeper named George Hasty, at Gaffney, S. C., on Dec. 15. Bennett was instantly killed and Davidson died two days later. The shooting resulted from an attempt on the part of Bennett and Davidson to resent alleged insults to Verne Sheridan and May Bishop, members of the company, by the hotel keeper. Hasty was arrested immediately after the shooting. Public indignation was so aroused over the affair that a lynching was talked of, and the authorities placed a guard around the prisoner to protect him from mob violence. Citizens of Gaffney raised a fund for Miss Sheridan and Miss Bishop to enable them to return to New York, and nearly all the inhabitants of the town accompanied them to the railway station. The body of Mr. Bennett was taken to his home at Maiden, Mass., and Mr. Davidson's body, accompanied by a delegation of the local Knights of Pythias and Masons, was taken to Chicago, where he had made his home. The company closed and all its members have returned North at the expense of the management.

## ETHEL BARRYMORE'S NEW PLAY.

Allie-Sit-by-the-Fire, a comedy satire, by J. M. Barrie, with Ethel Barrymore in the star role, gave its first presentation in this country at the Savoy Theatre, Atlantic City, on Dec. 22. The play shows Miss Barrymore in the part of an elderly woman—something entirely new to her. Her part is full of refined satire and bright comedy, always leading up to good climaxes. She has been surrounded with a good company. Beatrice Agnew cleverly essays the role of Amy Grey, Pantaloon, which preceded the play and in which both Lionel and John Barrymore appear, is said to have made but little impression on the Atlantic City audience.

## CITY HALL FOR BERNHARDT.

The Shuberts and William F. Connor have arranged for Sarah Bernhardt to appear in the City Hall at Portland, Me. All of the theatres in Portland are allied with the Syndicate, and there is no public hall large enough to use as a theatre. In spite of an attempt upon the part of the Syndicate to prevent the use of the city building as a theatre, the Mayor and Council of Portland have passed formal resolutions permitting the Shuberts to book Bernhardt there. The hall has been used by James E. Moore as a vaudeville theatre.

## MARIE BOOTH RUSSELL.

Marie Booth Russell, whose picture occupies the front page, has been playing a wide range of leading parts with Robert B. Mantell during his recent engagement at the Garden Theatre. During their season in New York she played Ophelia, Lady Macbeth, Desdemona, Lady Anne, Cordelia and Julie de Mortimer. Although such an array of characters would tax the versatility of the most experienced of actresses, Miss Russell filled them all with nearly equal ability and received much favorable criticism. Her great natural beauty added much toward the pleasing impression she made.

## THEATRE TREASURER HELD.

Frank Kettell, treasurer of the Hyperion Theatre, New Haven, was arrested on Dec. 19 on complaint preferred by the Shubert Brothers, lessees of the theatre. It is claimed that Kettell is more than \$1,000 behind in his accounts. David Boone, manager of the theatre, has been discharged.

## GEORGE C. TYLER III.

George C. Tyler, general manager for Lieber and Company, is very ill at his home in New York city, suffering from gall stones. His condition is not considered critical, though the trouble is of long standing.

## SAID TO THE MIRROR.

BILLY HART: "I am not the husband of Lillie Gilson, but was simply her partner for a time in vaudeville. We dissolved partnership last March by mutual consent."

LILLIE ELIZABETH RYAN: "Will you kindly grant me space in your valuable paper to return thanks to all kind friends who have remembered us in the great loss we have sustained by the death of our beloved Louisa Eldridge—'Aunt Louisa'—as it would be impossible for us to reply to the many messages of condolence which we have received. We take this means of expressing my gratitude for the beautiful floral offerings and kind words of sympathy."

RAYMOND GILBERT: "I wish to announce that I never stated I was the last original member of The Holy City company, but that I was the last original character in the play. The Holy City company, the original Herod, plays Malchus. I open with A Russian Slave under Thomas Colton's management, Dec. 14, in Wallingford, Conn."

## CUBAN COMMENTS.

Opera Comique at Havana—Najah Hashim's Vanderville Company—Notes.

(Special Correspondence of The Mirror.)

HAVANA, Dec. 11.

Signor Circo Scognamiglio made good, and the opera company brought over by him and Alba Paradossi was responsible for one of the best engagements that the Nacional has experienced for some time. Signorinas A. Peretti and A. Gattini, and Signora Poggi, Angelina, Bertini and Bertocchi proved to be artists of rare ability and became great favorites. The Gelaha was repeated about four times and never failed to please. The company also presented successfully, among the other works, San Toy, Bocacchino, The Chimes of Normandy, The Mascot and Les Hijas Margot. From here a tour through the island was made and later the company sailed for South America. A return engagement is expected in January or February.

The next great success achieved at the Nacional, after the already referred to company departed, was by the vaudeville aggregation brought over by Najah Hashim. Maude, who has made many laugh through the medium of an American newspaper, was also there, and none of the natives were successful in staying on her for a minute, a prize having been offered to the party who could do so. Hashim then made a very successful trip through the island, and is now on his way to Jamaica. Publione's Circus followed. The Flying Jordans are the hit of the show and have become great favorites.

Señor Ascue, the enterprising proprietor and manager of the Albius, has returned to the city after an extended trip abroad. While away he arranged to bring over Maria Barrientos, who is Spain's greatest prima donna and by the Spaniards acclaimed as the greatest living singer. Unfortunately, she was stricken with appendicitis and the company came without her, making its debut at the Albius in Havana's favorite opera, Verdi's Aida. A very fair performance was given. After alternating with the regular stock company the opera was transferred to the Payret, where it is now being heard. La Cavalleri and Signor Maggi, the baritone, so far have been the most successful artists. The Great Lafayette, who was at the Payret, did not draw the houses anticipated. The engagement of the Fuentes Dramatic company was also only fair from a financial standpoint. The opening bill was Los Dos Piletas, in which the company appeared to advantage.

Mrs. Molises Velites, known to the American patrons of the Cuba Theatre during the American occupation, died about a month ago. She is survived by her husband, a rising young lawyer, and two children. Luis Roncoroni, an Italian tragedian, who played equally well in Spanish, died not long since. His last engagement in Havana was about a year ago. He was about 45 years of age and had visited Cuba a number of times.

The Theatre Variedades was inaugurated down at Santiago de Cuba a few months since with a zarzuela company. The house has ten boxes and 284 orchestra seats. The series of concerts given by the Municipal Band, of which Don Tomas is the able manager, at the Nacional, were very successful. The Sociedad de Conciertos Populares did not do so well this year.

A Mexican opera and operetta company is doing fairly well over at the Marti.

J. ELLIS NORMAN.

## REFLECTIONS.

Mrs. Schnupler Crowninshield, the wife of Admiral Crowninshield and known as the author of "The Archbishop and the Lady" and other stories, has written a one-act play dealing with an exciting incident of the American Revolution. It is called Between Two Fires and will have its first presentation under the direction of Mrs. H. C. De Mille in the Lyceum Theatre on the afternoon of Dec. 26.

The annual benefit for the Actors' Home will be held at the Broadway Theatre on Tuesday, Jan. 23. Daniel Frohman has charge of the programme.

Mr. and Mrs. Thurlow Bergen will spend Christmas with Mrs. Bergen's parents in Boston.

A rumor to the effect that A Girl of the Streets is about to close is declared to be untrue by the managers of the production.

William J. Kelley, leading man at Proctor's 125th Street Theatre, has planned a Yuletide dinner for the attaches of the house, to be given after the performance on Saturday evening, Dec. 24. In addition to the dinner, there will be a large Christmas tree with appropriate gifts for everybody.

Charles Ringdorf succeeds Charles Vion as manager of Running for Office.

Miriam Hutchins has replaced Jane Todd in The Little Gray Lady, managed by Maurice Campbell.

Rose De Haven and Martha Adams have joined the Four Hunchings to do a special in The Fool House.

Raymond Lindsey will be featured as Oswald Alving in Ibsen's Ghosts over the New England circuit the last of January. A well-known leading woman will head the company.

Virginia Drew Treacott, under the personal direction of Joseph Shipman, will open on Jan. 20 in a new and elaborate production of When Knighthood Was in Flower.

Eva Davenport, who has become so popular as the comedienne in Wonderland, has recently undergone a successful operation for the removal of a growth in the stomach. The authorities of the Roosevelt Hospital say that she will soon be able to resume her role, now being played by Louise Burpee.

Harry G. Bates has closed with The Land of Cotton and joined The Volunteer Organist at Fort Wayne, Ind.

Charles Bornhaupt returns from Europe on the steamship Amerika, sailing Jan. 4.

The Kyle Chorus Club, named in honor of Howard Kyle and composed of about thirty-five young men of local prominence, has been formed in Selma, Ala., where it seems that the pleasant memories of Mr. Kyle's visits have been substantially recognized. Mr. Kyle will appear in the South shortly, presenting Mozart, a poetic play around the life of the master musician, written especially for Mr. Kyle by Ivy Ashton Root, a niece of Secretary of War Elihu Root.

Rehearsals of The Princess Beggars, in which Paula Edwards is to star under the Shubert management, began last week at the Casino Theatre.

The new Weber burlesque will be called Twiddle Twaddle. It will open in Rochester on Dec. 28 and will come to New York on New Year's Day.

Matinees of The Babes and the Baron will be given every day Christmas week at the Lyric Theatre.

The principals in Before and After at the Manhattan Theatre have made up a purse of \$300 to purchase Christmas candies and toys for the children of destitute actors and actresses.

The Crossing, the dramatization by Ernest Shipman of Winston Churchill's novel, will follow Viola Allen at Daly's Theatre, opening New Year's Day.

Rosa Braun (Mrs. Rosa Clark) made her debut in the role of Mrs. Conway in The Man on the Box at the Madison Square Theatre last week.

L. A. Wagenhals, of Wagenhals and Kempner, has gone to London to complete arrangements for productions to be given at the new Astor Theatre, now being erected at Broadway and Forty-fifth Street.

Tim Murphy will make his revival of A Texas Steer at the Valentine Theatre, Toledo, O., on Christmas Day, instead of on Jan. 1, as was at

first intended, and for the first time in many seasons will be seen in the character of the venerable Maverick Brander. In this presentation Dorothy Sharrow will once more be the Rose.

Coming Thro' the Rye, by George V. Hobart, A. Baldwin Sloane and J. Sebastian Miller, is announced for the Herald Square Theatre on Jan. 8.

Creston Clarke has been spending this week with his wife, Adelaide Prince, in New York. He reopens on Christmas at Lexington, Ky., in Monsieur Beaucaire.

Adelaide Prince has returned to New York after a four month stay in London at the Duke of York's Theatre with William Gillette's company. She joins Mr. Gillette in Clarice at Boston on Christmas Day.

Eileen Bowick, of London, gave a recital of original monologues and poems at the Hotel Astor on Dec. 19.

Oiga Netherole has secured the American and English rights to Paul Hervieu's new drama, Le Revell. Miss Netherole plans to present the play in New York in April.

Clayton Legge, of the Malcolm Williams Stock company, and Mrs. Cora Farwell, of Worcester, Mass., were married in New York city a few weeks ago by Rev. Donald Sage Mackay. Mr. and Mrs. Legge will make their home in Worcester.

Neille McCoy, who was taken to the Riverside Sanitarium a few weeks ago, following a nervous breakdown, has left that institution and is rapidly recovering her health. She will rejoin the cast of The Earl and the Girl next Monday night.

Burr McIntosh made his New York debut as a lecturer at Daly's Theatre on Dec. 19. Mr. McIntosh described the interesting things he saw in the Philippines and the Orient when he accompanied Secretary Taft's party as official photographer. The lecture was continued Friday afternoon.

W. A. Wesley, former manager of the Cummings Theatre, Fitchburg, Mass., has been engaged by Wallace and Henocksburg, lessees, to succeed John Oldfield as resident manager of this theatre. For the past three years Mr. Wesley has been with the Boston Animal Show. In addition Mr. Wesley has also assumed the management of the Keith Billposting Company, controlling twelve cities in Massachusetts, with headquarters at Fitchburg.

John S. Haight and Harry Knapp, of Human Hearts, spent last week, the Christmas "lay off," at Racine, Wis.

On account of ill health Sadie Hart has canceled all her engagements and will accept no more until after January. She is visiting her sister in New York city.

The dramatic booth in the Chicago Press League bazaar, held on Dec. 9 in the Fine Arts Building, netted a good sum for the philanthropic fund of the league. Over one hundred and fifty autographed photographs of prominent celebrities were on sale, contributed by the following: Julia Marlowe, Olga Netherole, Fritz Scheff, Madame Blauvelt, Fanny Rice, Viola Allen, Blanche King, Richard Mansfield, Otis Skinner, Robert Edeson, William Crane, Ellen Terry, Francis Wilson, Clyde Fitch, Fay Templeton, Marguerite Sylva, and a host of others.

A Fair Exchange will be shelled at the close of the engagement at the Liberty Theatre. Thomas W. Ross will be reserved for a new comedy, Forrest Robinson is to join As Ye Slew, Donald McLaren is to have a part in The Marriage of William Ashe, and Bijou Fernandes is cast for Cashel Byron's Profession.

Ethel Horton has obtained a release from The Girl from Kay's and has resumed her old part with Eva Tanguay in The Sambo Girl.

Dr. H. Holbrook Curtis gave a dinner at his residence on Dec. 10 in honor of Frank Lincoln, the entertainer, who has just returned to New York after several years' absence abroad.

Emil Greder, of the Metropolitan Opera company, sailed last Tuesday for Genoa and will join his family in Germany.

Caroline May made her debut as a star under Charles E. Blaney's management in The Factory Girl at Newark, N. J., on Dec. 18.

La Belle Marcellaine will be allowed to rest after the New York season ends. Virginia Harwood is planning for a new play to be produced early in the Spring.

S. Goodfriend has replaced Samuel McLeary Welles as manager of Arnold Daly's company. Mr. Welles having joined the Shubert forces.

Darrel Vinton has been engaged to play Romeo in Burrows' production of Romeo and Juliet, opening on Jan. 1.

Florence Roberts has discontinued Ann La Mont and is now appearing in a repertoire of plays that includes A Doll's House, Magda and Sappho.

William Faversham received the members of the choir of St. George's Church, Brooklyn, on the stage of Wallack's Theatre after the last act of The Squaw Man last Thursday night. After a serenade by the choir Mr. Faversham was made the guest of honor at a banquet at Hotel Astor.

With Her Husband's Defense, a four-act drama by Loring Bartlett, a well-known newspaper man of Elmira, N. Y., won the first prize of \$500 in the competition of the Moore Stock company, of Rochester. The play will have an early production.

Mrs. W. J. Florence, who has been seriously ill at her home in New York, is reported to be improving rapidly in health.

The title of Daniel Sully's new play is to be changed from Our Pastor to The Match Maker.

The dramatic association of St. Francis Xavier's College will present on Dec. 27 and 28 an original drama by John D. McCarthy, entitled In the Foot of Baulis. Many of the members who appeared in last year's successful production of Telemachus, the "modern miracle play," will be in the cast, thus insuring more than an ordinarily competent presentation.

Willis Steele has signed a contract to write a new Biblical play for Wright Lorimer, to be produced next season by W. A. Brady.

## ENGAGEMENTS.

Through the Matt Gray agency: Edith Browning, for Liberty Bell; Jessie Bradbury, for Simple Simon; Andrew O'Neill, for Running for Office; Cecil Gray, Florence Willard, and Lillian Doberty, for The Mayor of Tokio; Florence Kramer, Orie Gilbert, Olie Carr, Helen Hildreth, Israela Morrison, Florence Tyler, Jessie Clifford, Annie West, Augusta Bertram, Violet Stanley, Ethel Wheeler, Ethel West, J. P. MacSweeney, and Louis Gottschalk, for The Gingerbread Man; C. F. Hale, for Shadows of a Great City; Max Knauer, for The Bedouin Governor; Stella Tracy, for Little Johnny Jones; Maud Lamberts, for The Babes and the Baron; Ella Cattle, for Me. Him and I; M. Morris, for A Madcap Princess; James MacIntyre, for The Duke of Duluth.

By the Actors' Society: Claude Brook and Walter D. Greene with Montak Stock, Brooklyn; Mr. and Mrs. Frank Peters with John Hogan; Colvin Kavanaugh with Walter Perkins; Will D. Corbett and May Buckley with the Galloper; Harry Botter with May Wesley; George Pauncelotte, Jeannette Elberta, Tony Asher, James Durkin, Dora Goldbratte and Percy Helton with Louis Mann; W. H. Gough with Joseph Murphy; William Warren in vaudeville with Richard Golden; Charles D. Coburn with Texas; Carl Fey with Murray and Mack; Habel Wright in vaudeville with Thomas Morgan; Henry Tansy in vaudeville; Eda Marley with Mistake of Brown; Prince Miller with Bishop's Stock; Clarence Sterling with Hattie Delano.

By Garland Gaden, to support Florence Hamilton in The Senator's Wife; Kanan Bond, John L. Newton, Bobby Newcomb, Thomas A. Horn, Ben J. Lander, Bert R. Perkins, Gene E. Milton, Oscar French, George Brady, Genevieve Campbell, Lillie Kibben, Mary Walters.

## FAIRS AND CARNIVALS

The Cosmopolitan Amusement company will exhibit at Lake Charles, La., under the auspices of the T. P. A. 18-24.

The Osterling and Madison Carnival company exhibited at Macon, Ga., 11-16, benefit of Ladies' Confederate Monument Fund.



NEW YORK THEATRES.

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**MADISON SQ. THEATRE** Evrs. 8:30.  
Main Box, 10c.  
and Sat. 2:10  
54th St. nr. Broadway. Phone, 593 Gramercy.  
WALTER N. LAWRENCE, Manager  
Extra Matinees, Christmas and New Year's Day.  
17TH BIG WEEK  
**HENRY E. DIXEY**  
In Harold McGrath's  
**The Man on the Box**  
Preceded by DAVID GARNICK.

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**BELASCO THEATRE**, 44d St., near Broadway  
Evrs. at 8:30. Matinee Sat. at 2.  
Extra Mats. Xmas, Dec. 26 and New Year's.  
DAVID BELASCO presents  
**BLANCHE BATES**  
In a play of '10 by DAVID BELASCO  
**THE GIRL OF THE GOLDEN WEST**

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**MANHATTAN THEATRE**, E'y & 44d St. E'y's  
at 8:30. Mat. Saturday at 2.15.  
Leo Ditrichstein's New Farce,  
**BEFORE AND AFTER**  
Gests Four Weeks in Advance.  
Special Matinees, Christmas and New Year's Day.

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**PASTOR'S** 16th St. near  
3d Ave.  
OPENS DAILY AT 11:30 A. M.  
FRANK BUSH, Vernon, Ventriloquist; BOEY and LEE,  
MR. and MRS. ALLISON, 4 Airline Garden, Fruit and  
Peaches, Diamond and Smith, Italy and Derere Bell Brothers,  
Sam and Ida Kelly, Overlin and Fisher, La Belle Faustina,  
Scenic-Graphic, American Viagraph, and others.

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**NEW STAR** Lex. Ave. & 107th St. Mat. 25c.  
15c., 25c., 35c., 50c. and 75c.  
**SECRET SERVICE SAM**  
**MURRAY HILL** 43d St. & Lex. Ave. Mat.  
25c. 35c., 50c., 50c., 75c.  
**DAVID HIGGINS** in HIS LAST DOLLAR

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**The DEWEY** E. 14th St. Ladies' Mat. Daily.  
**ROSE SYDELL'S LONDON BELLES**

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## TELEGRAPHIC NEWS

CHICAGO.

Hopper in Happyland—The Knight of the Burning Pestle Revived—News Notes.

(Special to The Mirror.)

CHICAGO, Dec. 23.

Happyland, with De Wolf Hopper, opened at the Garrick Monday night and was welcomed as a particularly worthy and fine production. The engagement promises to be one of the most notable of the season, for Hopper is immensely popular here and hereabouts, and the reviewers have found Marguerite Clark a little wonder and much enthusiastic praise has been bestowed upon her. William Danforth's Altimus and William Wolf's Ephraim were praised. Of the score the critics were forced to postpone opinion on account of an unfortunate incident. The orchestral score was missing when it came time to use it Monday, and telegrams to New York brought the information that it could not arrive until 11 P.M. Monday, so piano scores were used. The first performance, nevertheless, passed off smoothly and at the close there was unmistakable enthusiasm evinced in the remarks of the audience passing out.

The old English or Elizabethan production of Beaumont and Fletcher's Knight of the Burning Pestle by the Chicago Musical College dramatic department, under the direction of Hart Conway, amounted to an event Tuesday afternoon at the Studebaker, and drew a big audience. The stage was set in imitation of the old Swan Theatre, of London, and the performance proceeded as then. The students, who showed most able, patient and careful coaching, got through all the speeches of the five acts admirably, smoothly and often so effectively as to get lively rounds of applause. The peculiar old drama shows a play interrupted by auditors who demand a change in its story and furnish a greenhorn to play a part as they want it played. May High as the wife of the citizen who did most of the interrupting, deserves special praise for her bright and natural manner and the life she put into the long part. Hubert Hornsby as her husband did well, and Fred Siegel as the Quixotic knight deserves praise. Others who acquitted themselves well were Marion Buckingham, Thomas Davies, and George Cosmetta as Merrythought, with songs. Mr. Conway is to be congratulated for another real contribution to the dramatic history of Chicago.

Frank Daniels returned to the Illinois in Sergeant Brue and immediately resumed his pleasant industry of delighting his house and reading nice things about himself and company in the papers. This is certainly one of the "happy returns" of the season.

Manager Kohl says he would like to have somebody who seems to know tell him the name of the new production reported to be slated for the Chicago Opera House. If it is any accommodation, Three Graces is the name in the gossip, and Harry B. Smith is the author.

Subscriptions, being taken for the proposed season of "the art theatre," or engagement of a professional company for productions not for profit. Preston Gibson says it is hoped to get Miss Matheson and others of equal ability to make up the company.

Lottie Williams' Tomboy Girl is pretty largely musical yet gives her some good opportunities, and hence did well at the Academy last week. Manager Hume's Windmill said receipts were about \$1,000 more than her week at the same house last year. Al Lester's German comedy and specialities were popular and Helen Dixon's fine voice was heard to advantage.

Out of the Fold, very effectively staged and well played, pleased again at the People's this week. Edward Haas' Noah Crane had depth and sympathy and the good looks and natural impulse that made Mr. Haas so popular as leading man of the People's Stock. John Lathrop, a conventional heavy, was played for just what it was worth by Walter Fred Jones, and Laurence Dunbar developed some more of his comedy ability as the country schoolboy. Marie Nelson's Helen Gray was sincere and appealing. The part of Big Jim has not been better played in this city than by Frank Seal, and his setting of the last act is fine.

Recent engagements through Wildman's Exchange: For Howard's Stock company, thirty-first Street, William Jossy, Charles Burham, George C. Thompson, Francis Murray, Harriet Brent, Bernice Bellup; for the Holden attractions, Clarence Kent, Fred James, W. R. Wright, William B. Morris, Pat Kane, Marie Barboza, Grace Thurston, Eleanor Bell, for Brown's in Town, Arthur Vernon, Sidney Cox, Tom London, Lola Davis, Blanche Hilden; for Orphan's Prayer, Lee Gordon, David Marlowe, C. W. Perrin, Carrie Welles, Imogene Maxwell, Marie Neilson; for the Calumet Stock, Bert King, Margaret Neville; for the Marlowe Stock, Adell Allcott; for Ole Olson, W. H. Roach; for When Women Love, Laura Sawyer, Charles Ferris; for Quincy Adams Sawyer, Russell Simpson, Louisa Soule; for Heart of Chicago, Edwin Kraft; for Lyman Brothers, Gilbert Martin; for Otis Skinner, Elsie Barlowe; for Aristocratic Tramp, Ernest Robinson; for Bowland and Clifford, Willa Fear.

After Peaceful Valley, the Christmas bill at the People's, Robert Hilliard's success, Lost, 24 Hours, will be played and Up York State will follow.

There is gossip that Wilton Lackaye and Virginia Harned will head a temporary stock company at McVicker's some time in the Spring.

The Avenue Theatre, at Sixty-third and Halsted, is to be rebuilt entirely as a "fifth class" structure—this is, as a house with complete stage equipment and movable scenery. The new Avenue is to be opened next Fall, and Sam Morris, the comedian, formerly of the Avenue, is likely to be sole manager. It will be a stock theatre. Work will begin in the Spring.

Frank Livingston will retire from his temporary position as director of the stage at the Bush Temple to resume the management of his stock company in the Lafayette at Detroit. His new stock season will open on Dec. 31 with Out of the Fold. His company includes Harry Long, as stage director, Rodney Raus, Frank Redick, Allen Kelley, Nellie Granville, Millie Freeman, and Emma Lon Giffen, who has been with the Players at the Bush Temple for several seasons.

Harry Darrington, after four years with Elmer Walters, has gone to the Coast ahead of The Moonshiner's Daughter.

Manager Kohl is making great efforts to open the Majestic New Year's Day.

The experiment of introducing a play like Sky Farm among the usual attractions at the Academy was a success, says Manager William Roche. The rural drama did a fine business, and next year there will be two or three such among the bookings. A result noticed by Mr. Roche was that women crowded out downstairs invaded the gallery to see Sky Farm and filled the places of the "gods," who didn't seem to relish the change to new mown hay from blood and thunder and subterranean, midnight, redlight mysteries. At one performance there were 350 women in the gallery.

Manager Harry Hamilton, of the Grand Opera House, is expected back from New York for the holidays.

Townsend Walsh is back in Chicago again after his trip to Italy and Ireland. Incidentally he is representing The Wizard of Oz.

Manager Marvin, of the Marlowe, has become sole owner and manager of the theatre, Mr. Russell retiring.

The last of the Gladiators, a play written by a Jesuit professor, John D. McCarthy, is to be played Dec. 28 and 29 at Powers' by students of St. Ignace College under the direction of Frederick Karr, formerly with Otis Skinner.

Fred Seaton is with the Gilmore Stock, Springfield, Mass., and recently played Mr. Frischle, father of Barbara.

Keller has drawn well at McVicker's, his closing cabinet trick, representing an incident of an old English jail, being a great success.

Glover says he knows of no new production decided on.

Billy B. Van in the second edition of The Errand Boy opened to two capacity houses Sunday and had a big house Monday night when a small one was expected, it being the last Monday before Christmas and the worst theatrical week of the year. The Errand Boy himself is much the same as usual and as successful, or more so. He certainly had the audience with him Monday night except during the tipsy or champagne scene, which could be cut hard with fine effect. It is slow and objectionable and comes on top of the other middle-aged but over-vigorous business of strong drink secreted in the drinking water or coffee can. Clem Berens' country sheriff is a unique achievement in character comedy, also the unique achievement of Florence Brooks, who made a hit with her singing. Rose Beaumont was as pleasing as ever. What she lacks in voice she makes up in good looks and clever dancing. The Church City Quartette was repeatedly recalled.

The Woman in the Case, in which Blanche Walsh appeared to crowds at McVicker's, will be seen next in this city at the Columbus. Jay Hunt is Home at Gold, at the Columbus under the management of Phil Hunt, with Maurice Freeman featured, opened to big houses and drew well during the week. Mr. Freeman, a painstaking and capable actor, was a manly and convincing young southerner as Colonel Casswell, and Claudia Lucas as Atlanta fulfilled the part with good looks, ability and thoroughness even to her excellent dialect. The supporting company, including Theodore W. Cameron, Lawrence Barbour, Joseph F. Duval, Florence Weston, Christine Hill, and George M. Devere, was competent. The Southern scenes are unusually well staged.

Hal Reid's Custer's Last Fight pleased crowds at the Alhambra, and while a little rough and abrupt in construction was essentially what the melodrama patrons want. Montgomery Irving was a hero as Buffalo Bill, but General Custer was also a figure of great and sympathetic interest and especially well played by W. J. Carraw. A Desperate Chance, with its succession of effective melodrama situations and its fusillade that sounds like a Gatling gun when it is real busy, aroused cheers on Halsted Street at the Bijou last week. There was a good bit of matinee Saturday in spite of Christmas shopping and fine weather for it. The company, which includes Harold Vesbury, Harry Waterhouse, Harry Vokes, Gertrude McGill, and Jeanie Clement, was sufficiently good.

The Smart Set opened its fourth engagement in a year at the Columbus Sunday with a good matinee and a sell-out Sunday night. This crowd was so enthusiastic over the entertainment of this clever colored company that the prospect for the week was good. The comedy in well filled out with good situations and humorous lines, and all the music is catchy or better. R. H. Dudley's colored millinery is genuinely humorous and always a hit, and Jerry Mills follows closely, along with John Bailey. There are some unusually interesting scenes, including those of Edward T. Harris, Gus Hall and several women. The tropical scenery is plentiful and the entire performance brisk.

Manager Ed McDowell, of Billy B. Van, sitting in the corridor of the Quincy Street entrance of the Great Northern Monday night, came to the conclusion that the house would be light, as expected the last week before Christmas. Just before the curtain went up he looked in and got a shock. The house was full. He had forgotten that the Great Northern had two main entrances, and that the people hadn't, and most of them had come in from Jackson Boulevard. The theatre office and lobby is at the Quincy Street entrance.

L. B. Proctor, who is on ahead of In Old New York Town, at the Great Northern next week, says the musical comedy is a bright youngster, six weeks old, and thrifty. Oris Colburn.

## BOSTON.

A Dull Theatrical Week—Christmas Promises—Stock Company Activities.

(Special to The Mirror.)

BOSTON, Dec. 23.

All the managers are looking for a boom in theatrical affairs next week. There was the customary falling off before Christmas, but with the holiday over an increased patronage is expected—and needed in some cases.

William Gillette will begin his American tour in Clarice at the Colonial, being accompanied by the same company that with him in London. He went to his Carolina home for a brief vacation after landing, but he and all the cast reached Boston the middle of the week and had rehearsals all ready for the opening. He will stay a fortnight.

Raymond Hitchcock will make his second starring venture of the season and will come to Tremont with The Galloper. If the new Richard Harding Davis play is as good as the earlier ones which have been seen here he will be given a big engagement.

At the Castle Square the stock company will present Ransom's Polly, which has only been given here by Robert Edson and his company. The stock players at this house have been doing specially good work recently, and John Craig, Charles Mackay and Lillian Kemble are greater favorites than ever.

The Silver King will be the melodrama of the week at the Empire, and this sterling play has not been acted on the Boston stage in years its revival will arouse much interest. It will bring out the full strength of the company. Fantasy has settled down to a lively run at the Boston and there is no question whatever about the substantial success which it has scored. Jefferson de Angella is funnier than ever, and Toby Claude comes a close second.

Francis Wilson has one more week at the Hollis, where he proves that he can be funny without a comic opera chorus. Cousin Billy is a hit, but The Little Fishes of the Wilderness comes in for an unusual amount of interest on account of its pathos and charm.

Just out of College starts on its last fortnight at the Park. It is one of the briskest and liveliest shows that George Ade has yet written, and it is too bad that New York did not originally see it in the shape in which it is now being given.

Tom, Dick and Harry will remain for one more week at the Globe, a rather unusual engagement for this house. There is another innovation. Fantasy will continue its stay at the Majestic for one week more, with the Hanlon's pantomime tricks and specialties making the old spectacle newer and brighter than ever.

When the World Sleeps will be the melodrama at the Grand Opera House, its first bearing on the Boston stage and an appropriate work to fill up a profitable year at this South End house.

Uncle Tom's Cabin will be revived at the Bowdoin Square with the entire stock company in the play. Jay Hunt can direct the best performance of this old play that Boston has seen in a long time.

Ben Greer's players will continue at Jordan Hall. As You Like It and Julius Caesar being among the novelties of the week.

Mrs. Fiske's notable engagement will go down on record as the most powerful play and most artistic triumph that she has given here. It is to be regretted that she could not stay longer. Arrangements have been made so that she will be able to play in Providence, a city from which she has been barred, and she will soon be seen at the Imperial.

Francis Wilson may be seen in The Mountain Climber when that London comedy is given its New York production.

A few days ago the library of the late Charles H. Patten, of this city, was sold at Libbie's auction room. Mr. Patten was a lawyer, an intimate friend and executor of John Stetson, was much interested in the stage, and was known to every player of the last generation who ever visited Boston. Mr. Patten's dramatic books were bequeathed to the Actors' Home, but the remainder of his library was put under the hammer by his executor.

J. C. Smith, of the Globe, secured the Boston Theatre cup with the Best Press Ride Association this year for the highest score in the team match.

Constance Tippet, the society girl who has

written one or two operas, has gone to London and is being entertained by Mr. and Mrs. George Grosvenor.

She has written the music for his new comedy, Two Naughty Boys.

Howell Hannel was injured in the face by a horse and was out of the bill at the Empire, but lost only one or two performances.

The body of Milan F. Bennett, the musical director who was shot at Gaffney, N. C. last week, was brought back to his old home in Malden for burial.

Mrs. E. G. Sutherland's reception to President William E. Huntington and Mrs. Huntington, of Boston University, was a brilliant affair last week and opened her new home on Beacon Street most brilliantly. Mrs. Sutherland read the Christmas carol before the New England Woman's Press Association later in the week.

Fred Niblo and his wife, Josephine Cohan, have already made their plans for spending the next summer in Europe and will sail early for the Mediterranean and Italy.

Marie Doro came early to Boston to prepare for Clarion and was entertained by friends here. JAY BANTON.

## PHILADELPHIA.

Mrs. Carter in Du Barry—The Gingerbread Man—Spangles—The College Widow.

(Special to The Mirror.)

PHILADELPHIA, Dec. 23.

Mrs. Leslie Carter is the reigning sensation at the Lyric Theatre, playing nightly to capacity in Du Barry. Mrs. Carter's engagement of five weeks, with Du Barry as the final offering, closes here Dec. 30. The Heart of Maryland will fill in New Year's week. Sarah Bernhardt comes on Jan. 8, her engagement being limited to one week.

The Gingerbread Man, at the Chestnut Street Opera House, closes a fair two weeks' term this evening. It has been greatly improved since the opening night. Lulu Glaser in Miss Dolly Dollars follows on Dec. 25 for two weeks.

Spangles' allotted time of three weeks at the Broad Street Theatre expires this evening. Many alterations have been made that quicken the action. Arnold Daly in You Never Can Tell comes on Dec. 25; R. B. Willard on Jan. 1.

The College Widow ends a successful four weeks to-night at the Chestnut Street Theatre. Frank Daniels in Sergeant Brue follows on Dec. 25 for two weeks; Babes in Toyland on Jan. 8.

The Woman in the Case, with Blanche Walsh, has done well at the Garrick Theatre. The sensational press criticisms helped along the business. Willis Collier in On the Quiet opens here on Dec. 25 for two weeks.

Coming Thru' the Rye concludes its two weeks' term to-night at the Walnut Street Theatre. Chauncey Olcott will inaugurate his annual two weeks' term on Dec. 23, opening in his new play, Edmund Burke.

Thomas E. Shea for his second week at the Park Theatre Dec. 25 appears in repertoire. Hanlon's Fantasma follows on Jan. 1.

The Grand Opera House closed this week and reopens on Dec. 25 with the favorite Rays in Down the Pike. Hap Ward in The Grafters arrives New Year's week.

The Girard Avenue Theatre has had excellent representation of The Danites. Ralph Stuart in The Christian follows on Dec. 25. How Hearts are Broken is booked for New Year's week.

When London Sleeps pleased the large clientele of the National Theatre. The Burglar's Daughter comes on Dec. 25; in Gay New York, with Dan Mason, on Jan. 1.

Russell Brothers in The Great Jewel Mystery attracted good houses to the People's Theatre. The Curse of Drink follows on Dec. 25; Dangers to Working Girls on Jan. 1.

Hart's Kensington Theatre, with Lincoln J. Carter's melodrama, Two Little Waifs, held the boards to well pleased audiences. The Factory Girl follows on Dec. 25; Big Hearted Jim on Jan. 1.

Blaney's Arch Street Theatre, with George Klimt in the title-role of Big Hearted Jim was in favor at this popular theatre. For His Brother's Crimes is the bill of Dec. 25.

Forough's Theatre Stock company, with The Price of Honor, has done well this week. A big production of Abenadoah is in preparation for Dec. 25, with Miles for the New Year's programme.

Darcy and Speck's Stock company at the Standard Theatre present this week A Royal Slave, a picture of Mexican life. Past Life in New York comes on Dec. 25.

Dumont's Minstrels at the Eleventh Street Opera House are in their glory. An immense Christmas tree, with presents and surprises, adds to the many new features as a holiday attraction.

At the Academy of Music the Metropolitan Opera company appears in Rigoletto on Dec. 26. Madame Sembrich appears here in concert on the afternoon of Dec. 30.

## BALTIMORE.

Mrs. Leffingwell's Boots—Julie Bon Bon—A German Emigrant—The Galloper.

(Special to The Mirror.)

BALTIMORE, Dec. 23.

Mrs. Leffingwell's Boots will be the Christmas attraction at Ford's.

Louis Mann and Clara Lipman will appear at Albion's in their new musical comedy, entitled Julie Bon-Bon. The musical features are said to be particularly pleasing.

The Rogers Brothers in Ireland will hold the stage of the Academy.

Ma, Him and I, a musical comedy, will be given at the Auditorium.

Al H. Wilson, the singing comedian, will appear at the Holiday Street in a German Emigrant, in which he has been quite successful.

Young Buffalo will be the play at Blaney's. It is a thrilling drama of Western life.

Raymond Hitchcock scored quite a success in The Galloper last week at Ford's. For an initial production the play went very smoothly and seemed to please the audiences during the week.

Gusset Hart, widow of the well-remembered minstrel, Dan Hart, played last week at Blaney's. Richard Harding Davis was in the city last week superintending rehearsals of The Galloper. HAROLD RUTLEDGE.

## ST. LOUIS.

Humpty Dumpty—The Darling of the Gods—The Black Crook—A New Theatre.

(Special to The Mirror.)

ST. LOUIS, Dec. 23.

Business at the Olympic where Humpty Dumpty is nearly through half of its stay, might be forty per cent. better without putting anybody in a perspiration. Walker Whitehead at the Century is not earning his salt, the Germans at the Garrick are up against the worst luck of their long career, and only the low priced houses seem to be holding their accustomed oars.

With next Sunday Humpty Dumpty starts its final week, and the regret may not then be so general that Maud Lillian Berri and Frank Moulin, prime local favorites, have so little to do in this show place, which is several pages below Mother Goose.

Way Down East comes next to the Century. It is always welcome, because one doesn't have to think while looking at it.

At the Garrick on Tuesday night occurs the first anniversary of the house, the 1,100th performance of The Darling of the Gods. Manager Floyd has provided a beautiful token for the ladies in the shape of a handsome, heavy, white metal paper knife of real art and intrinsic value.

Robert T. Haines is to play Kara for the 1,100th time, and Percy Haswell appears as the unhappy Yo-San.

The Black Crook is at the Grand, to be followed by George Sidney in Busy Body's Vacation. After a very good week in The Gypsy Girl Dolly Kemper gives way Sunday matinee to Barney Gilmore's A Rocky Road to Dublin.

Havlin's people will like the change and the general public fondly expects Billy Garen to keep the James boys out of Missouri for some time to come.

come. Garen is weak, however, when temptation tempts.

A new picturesque offering, Fighting Fate, is announced at the Imperial to follow Shadow of a Great City, with its forty thousand gallons of crystal water from the Mississippi used in the river scene. We can't get used to clear water on the stage in St. Louis. Only two years ago it was mud.

On Tuesday evening the Choral Symphony Society gave its second concert. Haasdel's Messiah was thankfully omitted. Herbert Witherspoon was the soloist.

Jacob Oppenheimer has brought suit in the Circuit Court to compel the Building Commissioner to issue a license for the conversion of the building 15-17 South Sixth Street into a theatre, to be called the Lyric. There are some who say that the entire local theatre construction and fire prevention laws will be thoroughly shaken up in this legal process, which wouldn't do a bit of harm.

As the case stands, certain interests enjoy unnecessary immunities and advantages. RICHARD SPANGLER.

## WASHINGTON.

Mrs. Fiske in Leah Kleschna—Bernhardt—Thomas Jefferson—The College Widow.

(Special to The Mirror.)

WASHINGTON, Dec. 23.

Mrs. Fiske's expected appearance at the nation's capital will be a welcome feature Christmas night, when she will present Leah Kleschna at the Belasco Theatre. Sarah Bernhardt will be the New Year's attraction, presenting a repertoire that comprises La Sorciere, Camille, Adrienne Lecouvreur, Angelo, Sapho, La Tosca, Phedre and Fedora.

Thomas Jefferson by his artistic representation of the character of Rip Van Winkle has won much praise at the New National. Opening Christmas matinee, Blanche Walsh will present The Woman in the Case. New Year's week Lew Fields comes in. It happened in Nordland.

The College Widow is the Christmas attraction at the Columbia Theatre and will be succeeded by Arnold Daly in the Bernard Shaw play, You Never Can Tell.

A serious fire threatened the destruction of the Majestic Theatre early last Wednesday morning. Though the theatre escaped damage, except by water, the adjoining property was burned out. The Fays, who were the attraction at the Majestic, suffered a loss of about \$2,000 to scenery and paraphernalia. The entertainment was not interrupted. Lieutenant Dick, U. S. A., presents Robert Conners as a star next Monday.

At the Academy of Music next Monday's offering is No Mother to Guide Her, with Lillian Mortimer in the stellar role.

A bill to prevent the Marine Band from competing with civilian musicians has been introduced to Congress by Representative Bartholdt, of Missouri. It raises the leader of the band to the rank of captain in the navy, makes the second leader a second lieutenant, and provides for thirty first-class musicians at \$100 a month and thirty second-class musicians at \$75 per month. These increases in salaries are granted on condition that the band is not to compete with civilians.

Very attractive local events during the week at the Belasco were the presentation by the Robert W. Hickman School of Acting of Ibsen's Hedda Gabler, and the Kermis and Dance of All Nations for the benefit of the Homeopathic Hospital.

Burr McIntosh repeated his illustrated lecture, "In the Orient with Secretary Taft," at the National Theatre on Thursday afternoon, Dec. 23.

Convention Hall will have an indoor circus during Christmas week, with two performances daily. JOHN T. WARD.

## PITTSBURGH.

Monna Vanna—The Pearl and the Pumpkin—Old Homestead—For Love's Sweet Sake.

(Special to The Mirror.)

PITTSBURGH, Dec. 23.

The prospect for the coming week is good business again and the attractions are as follows: Monna Vanna will be seen at the Belasco, with Bertha Kallach and her company, and promises to be the principal offering among the eight play-houses. Peter F. Daley in The Press Agent will follow.

At the Nixons The Pearl and the Pumpkin will be seen for the first time here. The Rogers Brothers in Ireland come for the following week. "Hap" Ward and a large company will be at the Alvin in The Grafters, which will be followed by The Old Homestead.

Bedford's Hope gives promise of an exciting week at the Bijou, and the underline is Girls Will Be Girls, with "Al" Leach and company.

Up at the Empire The Sign of the Cross will no doubt prove to be an acceptable play for the week.

At the Gaiety The Bowers Burlesquers, featuring Roberta Hayes and Roberts, will be the bill. On Friday night at the Belasco W. H. Thompson and a few of the members of his company, now playing The Bishop, were seen in a curtain raiser called For Love's Sweet Sake.

Mexicana, with Thomas Seabrooks, Joseph Herbert and Christie McDonald and a large company, will be the attraction at the Belasco for the week of Jan. 8-13.

Samuel F. Nixon, accompanied by his secretary, Mr. Love, was in the city for several days during this week.

At our suburbs, Sewickley, The Candy Man was produced for the first time by a large company composed of the "smart set" of that pretty town. It was given for the benefit of the Sewickley Fresh Air Fund, and is a musical comedy written by Arthur Nevill and Randolph Hartley. ALBERT S. L. HEWES.

## CINCINNATI.

The Rollicking Girl—New Heuck Theatre for Independents—Melodramas.

(Special to The Mirror.)

CINCINNATI, Dec. 23.

The Christmas attraction at the Grand will be Sam Bernard and Hattie Williams in The Rollicking Girl. A good advance sale awaits them and a successful week may be predicted. Humpty Dumpty follows on Jan. 1.

The plans for the new Heuck Theatre, to be erected across the street from the Grand for the use of the Independent attractions, have been approved by the Building Department, and ground will be broken in a week or two.

The German Theatre company announces two performances for to-morrow, Wednesday, a musical fairy play, for the afternoon, and Weibachten in Feindeiland, a musical comedy, by Stobitz, for the evening performance.

The stock company at Robinson's will give The Christian for the first of the holiday weeks. Lavinia Shannon should make an excellent Glory Quayle and Harry Fenwick will be seen as John Storm. The mob scenes are being rehearsed under the supervision of Gilbert Ely.

Kellar, the magician, is the strong Christmas bill to be offered by the Highlanders is to be at Heuck's Girls Leave Home will be seen at the Lyceum again next week. It has already had several prosperous engagements here.

The Christmas falling off in business was very general last week, but the level for the season, as a whole, has been so high that managerial serenity was not for a moment disturbed. H. A. SURRON.

## ENGAGEMENTS.

Roland Osburn, as business manager of the Leons Brothers.

Homer R. Barton, for the part of Ned Anselmy with Susanne Santje in Saving the Wind.

Helen Corcoran, for leading parts with Edward Waldman.



## THE LONDON STAGE.

Minister Reported—Major Barbara—Another New Play—Gawain's Comp.

(Special Correspondence of The Mirror.)

London, Dec. 18.

It is with the deepest regret that I have to commence my letter this week with quite a budget of disasters and deaths which have occurred in theatrical circles during the last few days. In one day (namely, last Tuesday week) two theatres, in process of rebuilding fell to the ground, burying in their ruins a large number of workers, several of whom, alas, were killed outright. The first place that met with this untoward fate was a theatre of varieties in Croydon, a huge and busy town ten miles outside of London. The second was the Avenue Theatre on the Thames Embankment, which actor-manager Cyril Maude was having rebuilt for reopening next January under the name of the Playhouse.

Maude's theatre was fast becoming a beautiful place, and was indeed so far advanced that he and I had made an arrangement to privately view it one day this week. Our private view would in all probability have taken place about the very time when the disaster occurred, but that Maude had an afterthought and postponed our meeting until next week. As it was, both Maude and his manager, Alfred Turner, looked in at the theatre just a moment before and escaped just in time.

The destruction of this renovated theatre was caused by the collapse of the enormous glass roof of the adjoining Charing Cross Railway Station of the South Eastern Line. The collapse is rather rough on Maude, who was making this theatre, for the first time in its history, a comfortable and apparently substantial place of entertainment. Apart from the terrible amount of death and injury caused both at the station and the theatre the disasters have, of course, sadly interfered with the work of the players, scene-painters, etc., and many a poor devil is to-day walking about workless in consequence.

My poor friend Maude (who has been overwhelmed with messages of sympathy) is at his wits' end to know what to do as to starting his projected London season. I find that George B. McLellan (acting for your popular managerial arm, the Shuberts) has offered him the Waldorf pro tem. Manager Frank Curzon has also notified me that he has placed one of his theatres at Maude's disposal.

In the meantime I have both personally as in print suggested that this would be a fitting time for Cyril Maude and Frederick Harrison to make up the unhappy quarrel that severed their famous Haymarket combination, which was for nine years a thoroughly ideal management. Since this Haymarket combination split up neither Frederick nor Cyril has been overwhelmingly successful. Therefore, apart from the feelings of deep friendship which I have for both, it would delight me for their mutual business interests to be able to announce that this fine character actor and this splendid business-manager have shaken hands and made up in accordance with the tip of the Knightly Peacemaker whose mally fist signature will be found below.

Before proceeding to ordinary theatrical matters I may as well get the remainder of my unpleasant task over and announce some of the deaths in theatrical and variety circles. Among those who have passed away may be mentioned W. H. Vernon, a powerful actor who toured around the world and once with Genevieve Ward; W. A. Elliott, who as a character actor rendered excellent service for many years, especially to the late Wilson Barrett; Charles Stewart Hall, a well-known circus clown, professionally known as Pim-Pim, and Henri Clarke, who for over forty years was popular both as operatic comedian, music hall comic singer and variety manager.

In accordance with my promise I now beg leave to present a few views regarding George Bernard Shaw's new play, Major Barbara, which two weeks ago started a series of matinees at the Court Theatre, Sloane Square. Minor readers may remember that I am not always altogether enamored of Shaw's saucy methods, either in playwrighting or in politics. I have, however, always been one of the first to recognize his remarkable ability, especially in the more or less gentle art of building. Most of our London critics either regard Shaw as a tremendous genius (which he isn't) or as a blithering idiot (which he also isn't). As a matter of fact, as regards his play writing Shaw has much improved of late, especially in the matter of characterization and construction. Side by side with some deterioration as regards his dialogue. This is especially noticeable in Major Barbara and is the more annoying because some of the characters are very finely conceived indeed. Perhaps the best of these is the character of a maker of guns and other awful life-destroying instruments. The character of the magnate's daughter (Major Barbara, to wit), who is disgusted at her father's profession joins the Salvation Army and assists the lassies in going about doing good, is not so finished a portrait. This may be because Shaw is totally lacking in religious sympathy and insight and over to boots of his lack. For all that, to be just to him, he has got pretty near excellence in this character, and some of the sweet Major's scenes are very beautifully written, especially those wherein a Salvation Army shelter and its inmates are dealt with. But with his usual waywardness G. B. S. even here goes off at a tangent and introduces a gratuitous bit of brutality. Worse than this G. B. S. goes out of his way (as he did in his last play, Man and Superman) to lug in most offensively certain reversed Scriptural texts. In one case he makes a cheap and nasty joke in connection with a piece of bread and "the peace that passeth all understanding." This and several other gross examples of Shawian taste are even worse than the same writer's references to a certain noble text from Isaiah dropped into Man and Superman.

In spite of these nauseous errors of taste, Major Barbara deserves to be seen, and also deserves the success which will cause it to go into the Court evening bill from Jan. 1 onward. The said evening bill is at present filled with Shaw's Man and Superman.

Like all plays produced by Vedrenne and Barker at the Court, Major Barbara is splendidly cast. The chief histrionic honors fall to your delightful compatriots, Annie Russell, whose performance of Sue at the Garrick a few years ago will ever be cherished by me and others while memory holds a seat, etc. Annie's Major Barbara is one of the most beautiful pieces of acting now to be found around. Louis Calvert's impersonation of the aforesaid war material merchant is strong and artistic throughout, and other fine work is put in by Rosina Filippi, Dawson Milward, Granville Barker, Arthur Lacey, Oswald Yorke, and Edith Wynne-Matthews.

The only West End new production of the week past has been the production of Mr. Kingsbury, adapted from Berr's French play, L'Irreconcilable. The adapter is Charles Edward Stuart Cosmo Gordon Lennox, first cousin to the Duke of Richmond and Gordon and to Lords Norreys and O'Hagan and husband to Marie Tempest. C. E. S. G. L. has done his adapting very well, but whether it was worth doing at all is open to question, for, sooth to say, the original play is not a good one.

Still the decisions of, etc., affords the imperturbable Charles Hawtreys excellent histrionic scope as the indecisive one, also to Nina Boucicault as his extravagant wife and to Lottie Venne as his astonished mother. A scene wherein this mother lectures her wayward boy and converts him to common sense is the best written and most effective scene in the play, which is, not to put too fine a point upon it, a far greater triumph for the players than for the playwright. French and English. I should have been glad to see both writers score better, for M. Berr has done good work and C. E. S. G. L. Lennox is one of our cleverest adapters. This time the cousin of the Duke of, etc., etc., plays in his adaptation, in which he has, however, written himself a silly and totally unnecessary character.

I am sorry to have to report that Forbes Robertson will presently close the new and lovely Scala Theatre, for a while anyhow, owing to his

ill health. It is said. I am afraid that the ill health has also affected the box-office, for despite P. R.'s newest production, Madeleine Lucette Ryley's Mrs. Grundy, being a delightful and most deserving play, I fear that playgoers have not yet discovered the way to this beautiful but somewhat back-street theatre.

At the moment of writing I learn that Forbes Robertson may reopen the Scala in about a month, either with Mrs. Grundy or a new play. I am glad—for the sake of London playgoers—to tell you that Sir Charles Wyndham has just resolved to postpone his projected visit to the hospitable nation until next Fall, and to shift Hubert Henry Davies' successful new comedy, Captain Drew on Leave, from the New Theatre to his other house, Wyndham's, when the former theatre is wanted in January by Julia Neilson and Fred Terry.

Sir Charles was to have given a matinee this week in aid of the Queen's Fund for the Unemployed; thought it would be better to cancel it in consequence of the many matinees around. In order that the fund should not suffer, however, the night seat along £500, and Mary Moore added £100 thereto.

Next week our play-productions will include a recent, dag-out old mystery play, entitled The Interdicted Boy.

Some excitement is rife at the moment of mailing as to the King's new honors list, published this morning at the wish of the outgoing Tory Government. This list of titles, etc., includes the name of Sir Alfred Harmsworth, the Daily Mail magnate, who has been promoted from a baronet to a baron, and the name of Horace Edward Moss, the chairman of that huge variety enterprise, the Moss's Empire, Limited.

N. B.—The ennobled ones, including, as it were, several butchers, bakers and candlestick makers, have mostly had titles lavished upon them for political favors received. Manager Moss, however, has also added much lavish benevolence; so he deserves his knighthood.

I will endeavor to give you brief descriptions to supplement my last letter's announcements of these dramas from Erin's Isle. The Well of the Saints shows how a blind man and his wife contentedly get their livelihood by begging. He and she both believed each other to be beautiful in form and feature. But lo, ere long there came a priest who, by means of water from the Well of the Saints, restored the two mendicants to sight. When they saw they found each other so ugly that they parted forthwith by mutual consent. Eftsoons the man and his wife fell into all sorts of troubles and bad habits, the man almost committing one of the most mortal of the seven deadly sins. Happily for both, however, they became blind again, and then they resettled in content, scorning all future offers of sight restoration, regarding that in their case anyhow blindness was a blessing in disguise.

Spreading the News was clever though somewhat trivial in texture. It was a dramatized variant of the good old recitation entitled "The Three Black Crows," a poem which shows how Rumor, that lying jargon can exaggerate and exaggerate until the original report becomes quite unrecognizable. In this case the assumption was that if a certain Irishman with a pitchfork met another Irishman against whom he had a grievance, he might quarrel with him and perhaps kill. The idea being magnified led many to believe that the murder had actually taken place and that the victim's corpse would be found in a certain field. All concerned then set out to bring home the corpse, which, of course, wasn't and hadn't been there.

Kathleen ni Houllihan I have described before, when it was first played in London; therefore I need only remind you that, like most plays by the bard Yeats, it is mystic and symbolical in the extreme. Its principal characters are an old woman who, in different ways, according to the temperament of the one who beholds her, typifies the "Distressful Country." On the Strand (another revival), by the same author, is too much of a problem-poem to puzzle one's cranial about; so I will not let that slide.

The Land and The Building Fund were both amateurish efforts, but full of indications that their respective young writers would yet do strong and artistic work.

The Land was intended to be expressive of the "hunger" of the sons of the sweet Emerald Isle (and ah! how sweet it is!) to possess a little plot or so for the purposes of tillage and of livelihood. During its somewhat mournful (but, alas, too true!) story, several of the Irish folk had to emigrate to America, where, happily, most of the "bhoyas" and "gyrlas" who are literally driven from their lovely Isle by oppression and starvation, settle down in peace and comfort and often make themselves fine positions. Why? Answer: Because America gives them a chance which often they are not allowed in Erin, which—"Go Bragh."

Lewis Waller has just secured an adaptation of Rot Arienius for his next new play. Frederick Hainson will produce Cosmo Gordon-Lennox's adaptation, The Indecision of Mr. Kingsbury, at the Haymarket next Wednesday, with Charles Hawtreys, Fanny Brough and Nina Boucicault in the chief parts.

The Eccentric Club, which welcomes many Americans within its hospitable fold, had its other most successful annual dinner at the Hotel Cecil a few days ago. The chairman was George Ashton, London's leading musical agent, who arranged all the royal family's visits to the plays.

There are some impersonations of the highest mark in The Dream (as pro's call it), at the Adelphi. The smart young Oscar Acche and his brilliant and brainy wife, Lily Brayton, come out nobly as Bottom, the weaver, and Helena, respectively. Acting of the richest quintessence is shown by Lyall Sweet as Quince, Charles Rock as Smug, Alfred Brown as Theseus, H. R. Hogsett as Lysander, Roy Kay Souper as Flute, Henry Kitta as Snout, Roxy Barton as Titania, Walter Hampden as Oberon, Ida Penny as Demetrius, Frances Dillon as Hermia, and Beatrice Ferrar as Puck.

## GOSSIP.

Mary Penfield is the happy recipient of a letter from Prince Louis of Battenberg congratulating her on a play which she recently completed.

Ed Maas is ill with pneumonia at his home, 219 Sands street, Brooklyn, N. Y.

Engel Sumner, who was billed in the cast of New York by Night, produced at the Metropolitan on Dec. 4, was not in the cast and has never been connected with that company.

William Collier gave a Pinafore party at the matinee performance of On the Quiet at the Criterion Theatre on Dec. 29 to the members of a juvenile company, who sang the Gilbert and Sullivan opera many seasons ago. Mr. Collier's guests, who were received by him, included Grace Filkins, Sallie Cohen, William G. Newman, Arthur Dunn, Otto Ahlstrom, and Frankie Bishop.

A new one-act play will be presented at the Lyceum Theatre under the direction of Mrs. H. C. De Mille on Tuesday afternoon. The play is called Between Two Fires and is the first dramatic effort of Mrs. Schuyler Crowninshield, author of "The Archbishop and the Lady." Between Two Fires is to be preceded by The Little Princess.

The proceeds of last Wednesday's matinee performance of The Man on the Box and David Garrick at the Madison Square Theatre will be devoted by the New York branch of the Dickens Fellowship to providing Christmas dinners to homeless people.

The Rev. John Talbot Smith, D.D., president of the Catholic Summer School of America, at Plattsburgh, has invited Marie Cahill to establish a branch of the proposed Mary Anderson Home for Actresses at his school next Summer.

Sweet Kitty Bellairs, with Bertha Gailand as the star, will begin a two weeks' engagement at the Academy of Music on New Year's Day.

Edward C. Fisher, formerly with Blanche Bates in The Darling of the Gods, committed suicide by shooting in his lodgings in New York city on Dec. 19.

## THE STAGE IN PARIS.

Don Quixote Falls—Vers L'Amour Produced—Le Coeur et la Loi—Notes.

(Special Correspondence of The Mirror.)

Paris, Dec. 18.

A breeze of good luck seems to have struck our theatres, for a number of them have scored a success, but by the time it turned the corner of the Rue Richelieu, where the Comédie Française is situated, it had not sufficient strength left to turn Don Quixote's windmills, which sadly needed something to stir them up. In spite of Jean Richepin's clever adaptation, his flowing verses—in spite of our great comedian, Leloir's efforts, who looked the very picture of the gallant knight, the play failed to create any enthusiasm.

Don Quixote in various countries has made numerous appearances upon the stage—and disappearances, too, for he has never been successful as a dramatic personage in spite of his literary prestige. Jean Richepin's clever version at the Comédie Française has followed in the steps of its predecessors, failing utterly to arouse any enthusiasm. After this most recent disaster at the National Theatre it is probable that the knight errant will be definitely listed as a back number in the French capital.

Antoine, on the contrary, has achieved a fresh success in his production of Vers L'Amour, a new tragic drama by Leon Gaudelot, which deals with those eternal complications apt to present themselves when a young "Bohemian" becomes convinced that marriage is the best policy and endeavors to free himself from his illicit connections.

The play opens with a scene from Bohemia. In a restaurant "La Poule verte" (The Green Hen) we find a gay crowd of young men and women recruited from all ranks and stations of life. Here our hero, Jacques Martel, is introduced to Blanche, who poses as a model in one of the great dressmaker's establishments in Paris. He is at once fascinated and attracted by her charms, and has the satisfaction before long of knowing that his feelings are returned by Blanche. He enters upon this liaison without any illusion concerning her character. He is aware that she is, and continues to be, the mistress of another man, whom she deceives by paying surreptitious visits to Jacques. While Blanche is away for the Summer her picture fades from his mind. Seeing the happiness of a friend who has recently married, Jacques is seized with a longing to have a "home," to reform, to marry. He proposes to and is accepted by Yvonne Morisset, a young woman of whom he supposes to have found his soul's companion. All goes well till he accidentally meets Blanche out bicycling in the Bois. She descends from her wheel to chat with him and he informs her of his approaching marriage. But the girl's love toward him has not changed like his own. She is overcome by emotion and can hardly tear herself away from him.

Yvonne, who had promised to meet her fiancé, appears just in time to see the girl vanish, and her curiosity being piqued, she goes to make a full confession to her concerning Blanche. She is very bitter in her opinion of "girls of this class." Jacques defends Blanche warmer than he should have done, for at night of her and of her unhappiness his love for her has returned. One word leads to another and finally he and Yvonne separate—the match is off.

Jacques seeks a reconciliation with Blanche, who turns a deaf ear to his entreaties. He considers herself cruelly deceived by him, is seized with a perfect disgust at her mode of living, leaves the man who has been supporting her and takes refuge at the home of a relative. After a time spent in grieving she consents to receive her former protector, M. de Grandpierre, who, finding life without her unbearable, offers to marry her. She accepts, taking it for granted that she is only following Jacques' example. As Madame de Grandpierre Blanche returns to the world of fashion, only to be immediately met by Jacques, who is now madly in love with her than ever. From feelings of pity she promises to visit him at his studio. He is beside himself with happiness, but when Blanche makes her appearance—in a great hurry, with only ten minutes to stay—his disappointment is pitiful to observe.

Blanche, whose feelings toward him have completely changed and who has no desire to jeopardize her position as wife, is again touched by pity, and in order to escape for the time being promises to return and dine with him that night.

In the fourth act we find Jacques making elaborate preparations to do honor to the woman he so ardently loves. With his own hands he places flowers on the table which Blanche is to grace with her presence. He is radiantly happy when the telephone rings and he receives the information that Blanche will not come—in fact, will never come again! She has chosen to remain loyal to her husband and does not wish to cross Jacques' path in life again.

But they meet once more, accidentally, in the Bois, at the place that had been their rendezvous during happier days. Jacques has become a shadow of his former self—a wreck from the use of morphine. He makes a last desperate effort to reawaken love in the heart of Blanche. He keeps her leave her husband, to get a divorce, to fly to the ends of the earth with him. It is the action of a madman. But Blanche disabuses his mind, gently but firmly. It is to be "adieu" for ever. She leaves, and a few moments later Jacques seeks oblivion from all earthly woes by drowning himself in the lake.

Mademoiselle Jeanne Holly and M. Grand play the parts of Blanche and Jacques respectively, and their work leaves no room for criticism. They seem to have been cast for these roles. It was to be expected that M. Grand intends to become a member of the Comédie Française, when he has just entered upon his triumph.

At the Theatre Sarah Bernhardt Colinettes is trying his hand at management during the American tour of the patron divinity. His first venture was Le Masque d'Amour, a dramatization of Lemaire's famous novel, which has proved almost equally effective as adapted for the stage. The plot of the drama is somewhat obscured by the introduction of a superabundance of minor characters, situations which retard in place of furthering the action; but it holds the interest in spite of these defects which could so easily be obviated.

At the Theatre National de l'Odéon there has been a double bill—L'Ami du Menage, a one-act curtain-raiser, and a three-act divorce comedy, which, by the way, is a very strenuous and serious brand of fun-making, entitled Le Coeur et la Loi. The initial dramatic composition of Paul and Victor Margueritte. Domestic tragedies are such every day occurrences in Paris that people are beginning to see a humorous side even to unmitigated misery. This play is truly remarkable, since it manages to interest the audiences without any offensive exhibition of immorality. It depicts the struggles of a pure, lovable woman to free herself from a husband who has not only been flagrantly unfaithful to her but is besides a deceiver of principle—in every respect her inferior. Francine, with childish trust, believes that the law will rid her of so unworthy a mate. In vain all efforts of her lawyer, of her mother, to shake her faith. She knows herself to be in the right—and are not the laws made for the protection of the innocent? But her husband, Le Hage, has no intention of letting his wife regain her liberty if he can help it. A divorce would mean that he would have to return the dowry which his wife brought him—thanks to which he is leading a life of luxury and ease. He therefore acts the penitent husband, the father filled with affection for their only child, Josette, and manages his part so well that, overcome by disgust, his wife so far forgets herself as to spit into his face. Informed of this by a cousin of her husband, the judge simply grants a separation from bed and board, leaving Francine in the custody of their little daughter, who, however, is to visit her father twice a week.

Two years elapse, which Francine passes quietly at the home of her mother. Little Josette, meeting with an accident while visiting her father, is the cause of a short meeting between husband and wife, which the former's lawyer makes use of in painting the probability of a reconciliation of the couple in glowing terms while pleading the case at court. The judge is convinced and Francine loses her case. She is in despair, for a

friend of former days, who returned after years of travel, and they have learned to love each other most sincerely. They intended to marry as soon as Francine had regained her liberty. After the decision in his favor is handed down on the wife, with the odious proposition that if she consents to return to his side, sunny for a year, she shall be as good as free. Francine, who has led a life as it suits them. The husband, who has been beside himself with indignation. After a month's machinations have reduced her of all changes of honorable happiness—a law to which she has been blind, and now this odious proposition. In a moment her choice is made. She flings open the door to the saloon where her mother and M. Le Hage are sitting and, extending her hand to the latter with an indescribable gesture of quiet dignity, she presents the two men to each other: "Monsieur Eparvie, my lover—Monsieur Le Hage, my husband." The latter retires uttering threats, which have no terror for Francine, for she will leave France with her daughter and Eparvie to find happiness in spite of the law!

Madame Dux gave a very sympathetic rendering of the role of Francine's mother, and Madeleine Serpente in the leading part distinguished herself in the emotional passages, causing many an eye to shed tears—in fact, pity and sympathy with the heroine were felt even by those who objected to the ending of the play—or did not sanction its moral tendency.

M. Antoine is stirring up a tempest in a teapot by a declaration, openly made, that he will exclude M. François de Nion, dramatic critic of *L'Echo de Paris*, from attending the dress rehearsals at his theatre. M. Antoine claims not to have been fairly treated by M. Nion in the criticisms the latter wrote for his paper. At any rate, war en miniature is on, and several managers have taken sides with Antoine, while the majority smile and shrug their shoulders. *Qui crierà crierà!* PARSSE PARTOUT.

## TEN YEAR OLD SUIT WON.

A jury in the Supreme Court returned a verdict of \$4,034 last week in favor of Grace Reals, an actress, who ten years ago sued Frederick C. Whitney to recover \$2,475 on a contract made with the manager in 1894 to play in the season of 1894-95. For ten years the suit has been on the calendar of the Supreme Court, but none of the parties to the suit have been able to be in this city at the same time long enough to have the suit tried.

## PLAYS COPYRIGHTED.

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ANGEL'S CAMP. By James Keane.

BIGAMIST KING, three-act farce-comedy. By Bernard Kling.

LE BONHEUR MESSEMIERS, comédie en quatre actes. By Francis de Croisset.

A BURLIQUE ON CAMILLE. By Harold Sheriff.

CAS SAN. By Josephine Maude Harkins Peter.

CHÉMIA; OR, THE BIRTH OF CHEMISTRY, an historical drama. By Frederic Kirkwood Ferguson.

CHILDREN OF EVE, a drama in five acts. By Morris Ross.

THE COLLEGE BOY. By Jack Northworth.

DEAR CHARLES EDWARD. By Lillian A. Becker.

MARCUS. By Edward M. Altman.

THE DETECTIVE'S PUPIL. By Edward M. Altman.

DOCTOR ARMYTON'S WIFE.

THE EMBARGO, comic opera in two acts. By M. Q. Dixon.

THE EMIGRANT PRIMA DONNA. By John J. Wilson.

THE GIRL WITH THE GREEN EYES, a play in four acts. By Clyde Fitch.

DER GROSSKNECHT, drama in 3 aufzügen. By Franz Adam Beyerlein.

HIS EMINENCE THE CARDINAL. By J. Edward Weisenberg.

HIS REAL CHUM, a play in one act. By George Gliddon.

THE LIGHTHOUSE KEEPER, a nautical farce in one act and one scene. By John Francis Leonard.

LE LOUPE PARDON, pièce en 4 actes. By Maurice Landay.

MADAME DEVA, NOVELIST. By Lydia Marcelle Lister.

MADAME LA MARQUISE. By Anna E. Lyon.

MADMOISELLE DE BELLE ISLE, drama lirico in quattro atti. Di Paul Millet, tratto dal dramma omonimo di Alessandro Dumas padre. Musica di Spiro Samara, parole ritmiche italiane di Amintore Galli.

THE FORTUNE, a new and original comedy, with music in three acts. By Paul A. Rubens.

LES ORFÈVRES, pièce en cinq tableaux, d'après le roman de René Bazin. By Harcourt.

OKLAHOMA; OR, THE END OF THE LAND. By Mary Jane Mitchell.

PLAYING THE RACES, a curtain raiser, a comedy in one act. By Ellen Corrine Bennett.

LA RACE, comédie en quatre actes. By Jean Thorel.

SAUL OF TARSUS, an original drama in four acts. By Henry Thon Hun.

UNLÖBES, schauspiel in 3 aufzügen. By Anton Ohorn.

WOMEN AND STOCKS, a comedy in four acts. By Martha Wolfenstein.

YANKEE DOODLEDUM, a comic opera in three acts. Book and lyrics by F. Emerson Brooks.

YELLOW MAN AND A WHITE, an episode in one act. By Richard Walton Tully.

ANNA KARENINA, a modern drama in four acts, dramatised from Tolstoy's famous book. By Anna Stansard.

BARSTAD, play in four acts. By Jules Le-maitre.

BOUND AND FREE, two dramas. By Hugh Mann.

A COUNTRY GIRL, a drama of town and country. By Thomas Alfred Nicoll.

EXPIATION, a psychological play in one act. By George W. Stewart.

FISHERMAN'S LUCK, a humorous lyric pastoral. By N. D. Kimball.

FORTY-FIVE MINUTES FROM BROADWAY. By George M. Coban.

GENTLEMAN OF THE HIGHWAYS. By Anna E. Lyon.

HOW BROTHERS ATONE. By Michael Gordin.

HOW TO WIN A BACHELOR. By Sara M. Sutherland.

HUASCAR; OR, THE SWIMMING COURIER. By O. N. Ogden.

JOB LOT, a one-act sketch. By Leighton De-main-Grange.

LIGHT EXTERNAL, a tale of the persecution, in five scenes. By Martin V. Merie.

THE MASQUERADES; OR, A GAME OF DOMINOES. By L. A. Bradbury.

LES MISÉRABLES; OR, JEAN VALJEAN, a dramatization from Victor Hugo. By Gabriel L. Pollock.

MIXED PICKLES, a comedy sketch in one act. By H. O. Towde.

NOTES AND NONSENSE, a sketch. By Helen Chaffee Workman.

ON THE PLAINS, a sketch. By Sarah Beverton.

ONE CHRISTMAS EVE, a pantomime sketch. By Leighton De-main-Grange.

THE PASSION FLOWER, a play in five acts. By Francis Meek.

PASSION, POISON AND PERSIFICATION; OR, THE FATAL GAZOGENE, a tragedy. By George Bernard Shaw.

PIETRO. By Lucy M. Sawyer.

QUEEN OF THE CONVICTS, a comedy drama in four acts. By Theodore Kremer.

RAT IN THE CUPBOARD, drama in one act. By Thalberg Corbett.

A STRAN ELOPEMENT, a musical spectacle, in tableaux and pantomime. By Anne Throp Craig.

THESEUS' LUCK. By William Christie.

EMPIRE, a musical play in three acts. By W. M. Hough and Frank R. Adams.

UNION DRIFT FOR A DYE. By Helen Gaylord.

LUCRETIA R. SANDERS and CO. A. Sanders.

WATSON HEARTS, a melo-drama in four acts. By Millie Stevens and Frances Young.

YANKEE REGENT, a comic opera in two acts. By Charles S. Adelman, I. L. Blumenstock and Ben. M. Jerome.

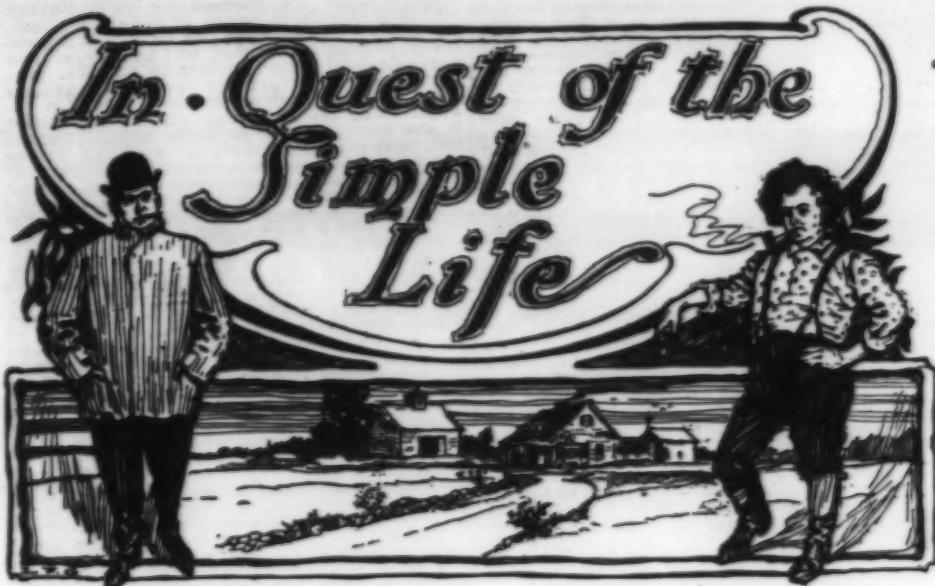


(Continued from page 2.)

STAR—Langdon McCormick's melodrama, *House of Mystery*, was the attraction at the Theatre last week. The cast included A. Lando, J. Edward Trevor, George Collina, L. P. Bowers, Fred H. Bart, Arthur Harich, Hascall, Reginald Barker, Bert D. Caddy, H. Cameron, James J. Morrison, Kathryn Edith Bowers, Marie Flynn, Madeline Anne Conway, and Bertine Robinson. This bill is Secret Service Sam.



# BOILED IN THE STOCK KETTLE.



"A LL right! I'll do it if you say so—but I'll bet four dollars you'll be sorry you ever let me go on, though. Curses on your handsome face!" So saying, Morris McGowan looked scornfully at the stage-manager.

"Sorry, Bill, but it's got to be. The shouts in Virgilus are very important, and we haven't any one else to lead them. You go on and do it for a few days, and later on in the week, when the supers get wise to what they are doing, I'll let you off," and the stage-manager left McGowan tying a scarlet ribbon on his brow.

McGowan was the comedian of the Toyle Stock Company, and he strongly objected to the "toga burlesque," as he called it, and he had sworn that if they made him do the small part of Titus he would disgrace the production, and himself in the bargain. With that thought in mind he made up for the part.

McGowan was very short and fleshy, and was known as the "F. M. Howarth old man." When he came out on the stage, before the curtain arose, he was a study in effect. That usually artistic eye had surely lost its cunning, for the color scheme of his make-up would have jarred the nerves of a blind man. That rounded figure was clad in pink tights, green toga and blue sandals, and a long haired blonde wig was tied upon his head with a scarlet ribbon. He carried a club in his hand, and after doing a few dance steps he struck a fairy-grandmother pose and exclaimed:

"Odele fish! Huzza for it again!"

When the laugh occasioned by his grotesque figure had subsided he went to the juvenile man and asked, "How do I look, Icikilus?"

"You look like a bale of hay with the middle hand broke," answered the juvenile man with a smile.

"You're only jealous of my figure, you proud thing! I'll bet I could drive a nail into any part of your anatomy just now and never touch the skin. God is good to the Irish—I don't have to wear those heavy old pads and symmetricals," said McGowan, as he turned to have the stage-manager inspect him again.

"You're a sight!" said that individual, after a close scrutiny, "but you'll do, I guess. Know your lines?" he asked, keeping back a smile.

"Sure!—with one hand in my pocket." But McGowan knew he prevaricated when he said it, for he hadn't even so much as looked at the book outside of rehearsal.

"Time to ring in," said the stage-manager, looking at his watch. "Push the orchestra button," he ordered of the electrician. Then the extra boys and girls were ordered on the stage for final instructions.

"Now remember what you are here for," cautioned the stage-manager, when they were all lined up; "this isn't a comedy. It's business with us, and it's got to be business with you, too. The first one of you I catch laughing will be thrown out of the theatre bodily, and won't get a cent for his work, either. Keep your eyes on Mr. McGowan here, and when he raises his club to shout, you shout with him for all you're worth. Be alive! Don't stand out there like a lot of sticks; be doing something all the time, and yell like Indians when you have to yell. Don't say 'huzza' for huzza, nor 'decemvirs' for 'decemvirs,' either. Remember what I tell you about the first one I catch laughing," and he shook his finger warningly.

While the stage-manager was cautioning the "populace," McGowan was standing at his side gazing intently at a young lady in the mob. He could see that she was entirely out of place there, as refinement was stamped on every feature. Her hair was of a Titian shade, and, as is usual in such cases, the complexion was an ashy white. The popples she wore were of a bluish tinge, and about the neck and shoulders, where the flesh showed, the blue contrasted charmingly with the glowing whiteness of the skin. The arms were well rounded, the hands small and well shaped.

"That girl is an artiste," said McGowan to himself; "that is, if she made herself up. A Diana of the Chase, he mused, and then he turned to the stage-manager and asked:

"Who's your little friend?"

"Which one?"

"The roan-necked doll with the Sappho shape. The little brother there with all the looks. There—don't you see her?" and McGowan pointed her out.

"Oh, that one! I don't know who she is. I never saw her around here before. She is a beauty at that. I didn't notice her before. Take a strain on your long line!" he yelled up to the flyman.

"Say, Mr. McGowan," drawled a tall, thin young man, whose sparse build had earned him the nickname of "the disappointed clothes pole," "what does this here S. P. Q. R. stand for that's on this banner I'm carrying?"

"Some pretty queer Romans, I guess," answered McGowan, as he looked over the bunch. "Say, young man, you're so awfully tall you have to get down on your knees to scratch your head, don't you?"

"Clear the stage! First act! Everybody stand by!" called the stage-manager, as the strains of the overture died away. "Throw out the house lights! Foots and borders up! See, there ought to be a strip light behind that drop. See to it! Flash the orchestra! Now, then—yell—'Long live Appius Claudius! Long live our first decemvir! Hear! Hear!' Quit that crowding! You're not sheep! Keep it up—keep it up! All right! Ring up! Let her go!" and the first act of Virgilus was under way.

"Hold the book, will you, George? I haven't got any one else. You don't go on until the second act, anyway," said the stage-manager to George Lemond, the old man of the company, who was doing Numertorius. "Take that seat there and keep 'em straight. Throw 'em a line if they need it," he added.

Lemond grumbled in assent and took the seat indicated, adjusting his glasses at the same time. The mob had backed on and were shouting wildly at the entrance of Calus and Appius. McGowan had hidden himself amongst them, and the audience had not yet recognized him. Dentatus had finished his speech ending with "they give out most exquisite responses, especially that of Appius Claudius—a most delicate echo," and the utility man had spoken his first line very impressively: "What alla Dentatus?"

McGowan left the mob and came down the stage to say, "I don't know, my noble Petrolius. I guess he is sore at something."

Then the audience recognized its favorite comedian, and the hearty laugh that arose lasted nearly a minute. When the time came for McGowan to name the ten decemvirs he started in briskly:

"Surely you will say we did well in electing Quintus Plautius," he said, "and Marcus Kanasa, and—Claudius Roosevelt, and Titus Andronicus, and—Mike Smith," he added, after a short pause. Then he went quickly to the first entrance where Lemond was sitting with the prompt book.

"Throw me a line! I'm stuck!" he said, in a hoarse whisper.

Old George Lemond had lost the place in the book, but, as he quickly turned the leaves, in a vain endeavor to find the right page, he said, in an assuring tone, "All right. What line do you want?"

"—and the other five I was going to mention," exclaimed McGowan, as he walked toward Dentatus in the centre. They finished the scene somehow, amid a great deal of good-natured laughter on the part of the audience, but when the mob left the stage they were met by the irate stage-manager.

"That monkey business of yours will cost you ten dollars, McGowan," he said, "and I don't want it to occur again. Where's that red-headed fairy that was doing all the giggling? Here, you! Yes, you, I mean! What's your name?"

"Myrtle Grey, sir," answered McGowan's Diana, as she blushed with shame.

"Well, you go and take your costume off, and get out of the theatre quick! I don't want any of you fresh dames around here trying to queer the performance, you understand? Now, get out of here, and don't show your face in this theatre again. And you don't get a cent for your work, either. Let this be a warning to the rest of you," said the stage-manager, with an oath.

"Why don't you kick her in the face and let her down easy?" said McGowan to the stage-manager.

"There, there, don't cry," he added to Myrtle. "Come over here with me. I want to tell you something." He led her to a seat on a rolled-up barge. Then, as he seated himself beside her, he asked:

"What was the trouble? What made you giggle?"

"Wh—y, it was you, mister—mister—" she laughed, through her tears.

"McGowan is my name. I made you laugh!" he asked, in some perplexity. "Gee, I must be getting awfully funny. And what did you see in me to laugh at?"

"Why—why, you looked so funny, and the way you tried to pronounce those Roman names was just killing!"

"Say, that's all right!" he said, meditatively and sadly. "Here I thought I was the noblest Roman of them all, and now you tell me I was just killing. 'Twas ever thus: me fondest hopes are crushed! . . . I ought to know how to play the part, too. I've played Rome, N. Y., three different times, and I know how they do. Curses on the fates!" he cried, as he bit his finger nails in mock annoyance.

"Mr. McGowan, do you think there ever lived such Romans as we are trying to portray?"

"No, I'm afraid not, little girl. And yet I don't know, either. There probably was a whole bunch of this kind along about the time Rome petered out," he said, dreamily, as he took another look at the tall youth with the banner.

Then McGowan placed one finger on Myrtle's shoulder, and quickly withdrew it again, looking for the white mark he thought would be left on the finger.

"Mr. McGowan! You're forgetting yourself!" she exclaimed angrily as she rose.

"There, there! I didn't mean any harm. Forgive me, won't you, please? Sit down again—please!"

Then he continued: "I am just human, that's all. Did you ever pass a house or fence that had a 'Paint' sign on it and not put your finger on some part of it just to see whether the paint was dry or not and whether the sign spoke the truth? That's all I meant. And you aren't made up at all? Great heavens, girl, you are beautiful! Do you know it?" he asked, as he gazed at her in wonder and admiration.

"Yes, I suppose I am good looking, but I have been told this so many times that I don't care to hear it any more. I hate compliments," she added, as she turned her head from him.

"Do you live here in Brooklyn?"

"No; I come from New England."

"Well, surely you don't intend to be a—a—that is, an additional actress all your life, do you?"

"What a funny way you have of twisting things," she laughed. "Additional actress? Oh, dear me, isn't that grand! Why don't you say extra girl, or—"

"Yes, you are an extra girl—very extra, indeed. Extra fine, I should say. Superfine, in fact. No, I don't mean that, either," he stammered, and then colored up. But she laughed good naturedly.

"I must go now, Mr. McGowan. The stage-manager told me to get dressed and—get out. Goodbye," she said, as she started to go.

"Oh, damn the stage-manager! Why don't you stay and see the show through? He's probably forgotten all about you by this time."

"I have read the story several times, and it always makes me cry," she confessed.

"It's the limit, isn't it? I don't see how that old man ever had the nerve to kill his own child. If I had a daughter I don't think she could ever do anything, or ever have anything happen to her that would make me want to kill her—unless she wanted to go on the stage!"

"Is stage life so terrible? Aren't there any good girls on the stage?" she asked, her eyes open in innocent wonder.

"No—no—don't misunderstand me. What I want to tell you is this," he continued. "I'm sick and tired of this business, and I want to get out of it. Do you know what my ambition is?"

"Mr. McGowan, you ought to be on the stage right now! The mob is on; I can hear them shouting."

"They'll get on very well without me. I'd miss a hundred of such scenes for a chance to talk with you." She blushed very prettily.

"My ambition is to own a nice little chicken farm somewhere out in the country, with an ivy-covered cottage, and a sweet-faced little wife waiting at the door, and—"

"But you were going to tell me about the hardships of stage life," she interrupted, with averted eyes.

"So I was. So I was," he said, cheerily. "Yes, the actor's is a dog's life, and worse. No home—no ties—nothing to make life worth the living."

"Why, Mr. McGowan! I didn't think you could have such morbid thoughts. I'm so sorry for you!" and there was genuine sympathy in the sweet voice.

"Oh, I get these streaks once in a while. They say I'm funniest when I have one of these fits. Shall I sing to you? I'm saddest when I sing." She laughed, and McGowan went on: "But, surely, Miss Grey, you haven't any intention of taking up this business as a career?"

"No, indeed, I haven't!" she answered decidedly.

"Then why are you here this week?" he pursued.

"It is a sad, long story, as the heroine says, and I'm sure you wouldn't care to hear it."

"Oh, yes, I would. Believe me, I would. We haven't any soft, plaintive music to go with it, but I would like to hear you tell it just the same. I am deeply interested in you," and, as she looked questioningly into his face, she saw sincerity written there.

"In the first place, I am an orphan and penniless. (Doesn't that sound like a play, though?) I am a stenographer, but I lost my position there at home because of the fire. I had saved up enough money to bring me here and support myself until something should offer, but nothing did offer. The funds were getting low, so when I saw the advertisement in the paper for extra girls at this theatre I came down and was accepted. That's all. Pitiful, isn't it?"

"And you are here alone, without friends or money, in this big town?" he asked incredulously.

"But I'm strong and brave! I don't get discouraged, and I'll get on all right!"

"Let me offer you—"

"Please don't! I believe your motives to be what they ought to be, and I thank you very much. But please don't ask me to accept money," and the tears started in those troubled eyes.

"Not to give it to you outright—just to lend it to you for a little while. As one friend lends to another. What do you say?"

"You really want to do this for me?"

"Yes," he answered simply.

"God bless you, for a generous, whole-souled man! I accept your offer, and I shall try to be worthy of your confidence." She gave him her hand, and he was just going to say something personal when the stage-manager interrupted.

"You wasn't on that last scene, was you, McGowan?"

"No!" he answered, curtly.

"I thought so," the stage-manager went on; "the scene went off pretty good. What was the matter? Lost your heart to the super-fairy, eh?"

"That will be about all of that for you, you—" and a strange fire glowed in McGowan's eyes as he advanced toward him.

"Don't get sore! I didn't mean anything by it. I'll remit your fine on condition that you keep off the stage for the rest of the week. We can get along much better without you," and the stage-manager laughed as he walked away.

"Yes, and the Toyle Stock company could get along without your services, too," thought McGowan, and turned to bid Myrtle good-night.

"I'd rather have that girl the legal mistress of my chicken farm than own a theatre on Broadway," he said, as he watched her descend the stairs that led to the dressing rooms, and stood lost in meditation.

THOMAS GARFIELD STREETLY.

## The Master of the Revels

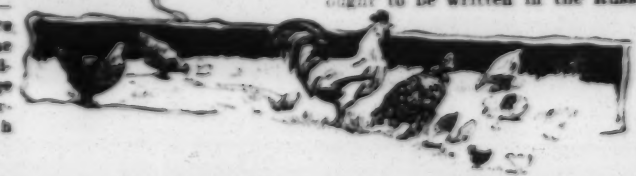
COLLEY CIBBER had once what was certainly a strange and exasperating experience with the Master of the Revels. No words could relate the incident so vividly as his own:

"When Richard III (as I altered it from Shakespeare) came into his hands to the stage he expunged the whole first act without sparing a line of it. This extraordinary stroke of a Sic Volo occasioned my applying to him for the small indulgence of a speech or two; that the other acts might limp on with a little less absurdity. No! He had not leisure to consider what might be separately inoffensive. He had an objection to the whole act, and the reason he gave for it was that the mistress of King Henry VI, who is killed by Richard in the first act, would put weak people too much in mind of King James, then living in France—a notable proof of his zeal for the Government! Those who have read either the play or the history, I dare say, will think he strained hard for the parallel. In a word, we were forced for some few years to let the play take its fate with only four acts divided into five. By the loss of so considerable limbs, may one not modestly suppose it was robbed of at least a fifth part of that favor it afterward met with?"

For this first act was at last recovered and made the play whole again, and yet the relief came too late to repay me for the pains I had taken in it."

At present, here in New York city, there is an active moral censor in the person of Anthony Comstock, but this story of cutting the entire first act of a Shakespearean tragedy because of an absurd political similarity sounds as though it ought to be written in the Russian tongue and stamped with the postmark of Moscow or St. Petersburg.

Times are, truly, very different—and better—to-day.







## THIS WEEK'S ATTRACTIONS.

## Pastor's.

Frank Bush, Huey and Lee, Mr. and Mrs. Allison, Vernon, the ventriloquist; Four Alvinos, Gavin, Platt and "Peaches"; Diamond and Smith, Daly and Devere, Bell Brothers, Sam and Ida Kelly, Overin and Fisher, and La Belle Faustina.

## Keith's Union Square.

Cambrioleurs Modernes (American debut), Belle Stone, Frank Gardner and Lottie Vincent, Ferry Corway, Sabel Johnson, Fitzgibbon, Morse and Driscoll; Elmer Tenley, Solomon II, Le Roy and Woodford, and Henry Greenway.

## Proctor's Twenty-third Street.

Cinquavalli, Weber's Royal Hungarian Boys' Band, Barrows-Lancaster company, Grand Opera Trio, Jack Norworth, Louise Dresser, Shean and Warren, Colby and Way, and Toledo and Price.

## Hammerstein's Victoria.

Fred Karno's London Pantomime company, Jewell's Manikins, Wilfred Clarke and company, Lee Harrison, Binns and Binns, Alcide Capitaine, Canfield and Carleton, Golden Gate Quintette, and Foster and his dog "Mike."

## Colonial.

Ida Renee (first appearance in American vaudeville), Arthur Prince (first time in New York), Nick Long and Ideline Cotton, Five Mowatts, Three Diamonds, Camille Trio, Charles Serra, Smith and Campbell, and Two Fucks.

## Proctor's Fifty-eighth Street.

Le Domino Rouge, Bernac's Circus, George W. Monroe, Carroll Johnson, Roscoe Midgates, Ward and Curran, Eight Shetlands, Charlie Roscoe, and Cavan.

## Alhambra.

B. A. Roberts, Louise Gunning, the Military Octette and The Girl with the Baton, Watson, Hutchings and Edwards, Fanny Rice, George W. Day, Onlaw Trio, Gourley, Sully and Gourley, and Larkins and Patterson.

## Hurtig and Seamon's.

McMahon's Minstrel Maids and Watermelon Girls, Lind, Mosher, Houghton and Mosher, World's Trio, La Vigne-Cameron Trio, Foster and Foster, Hickey and Nelson, and Gorman and West.

## Hippodrome.

A Society Circus, with Marceline, Frank "Silver" Oakley, Kaufmann Troupe, Claire Heliot and her lions, Miss Marquis and her ponies, and others.

## LAST WEEK'S BILLS.

**KEITH'S UNION SQUARE.**—The principal attraction last week was The Sunny South, an act done by several colored men and women, who sang and danced harmoniously and picturesquely. The act is well put on and was warmly applauded. The funny Minnie Sisters were many a hearty laugh with their repartee, and Kate Ellmore's monologue with its many extravaganzas of expression brought down the house. May Ellmore sang a song effectively. Sydney Grant had several new stories and his excellent imitations of popular players made their usual strong impression. Frank and Joe Latona were very successful with their musical comedy turn, the trick piano playing being an especially taking feature of the act, which is one of the best of its kind. The Four Famous Londoners made their first appearance here in a remarkably fine aerial act, and were applauded again. Arthur Bernal and Annie Navarro, who are prime favorites with the Keith patrons, renewed former successes and showed their remarkable versatility to great advantage. Milt Wood's wooden shoe dancing proved that there are none of the intricacies of this branch of work that he has left untried. Ed F. Reynard exhibited his great collection of mechanical figures and effects and utilized his talent for ventriloquism with excellent results. Other good acts were those of Pierce and Opp, Morton, Temple and Morton, the Abneras, cyclists, and Edwin Mercer, singing comedienne. The motion pictures attracted the usual amount of interest.

**PROCTOR'S TWENTY-THIRD STREET.**—Le Domino Rouge was the star of a big bill and made a solid hit with her attractive specialty. It is hardly to be wondered at that this spirited little dancer made a sensation in Paris, as she is full of the vim and ginger that are so much admired in the big French city. Nick Long and Ideline Cotton presented a very attractive troupe in its new form, in which Miss Cotton imitates Mrs. Fiske in Leah Kleinsch with great fidelity and no exaggeration. Her work as the typical French sourette is also worthy of the highest praise. Mr. Long is as clever as ever in his Italian impersonation, and the entire sketch is as pleasing as the most exacting lover of good vaudeville could wish. Tom Nawa and company in Pat and the Gemel scored heavily as usual. The part of the Gemel, formerly played by Mr. Nawa's daughter, is now effectively done by Charlotte Appelle. A tremendous laughing success was achieved by Hines and Remington, who are always sure of a hearty welcome on account of their breezy, easy way, which helps to eradicate wrinkles. The Casino Comedy Four were also well to the fore with an excellent offering and won plenty of applause. Artie Hall, with her robust voice and energetic method of singing comic songs, brought down the house. Sylvano, the equibrist; the Five Mowatts, expert jugglers, and the pictures rounded out the programme.

**HAMMERSTEIN'S VICTORIA.**—Charlie Roscoe opened the programme in his midsize specialty and paved the way for the appearance of the Minnie Tobin, who did a refined and pleasant musical act. Number three was O'Brien and Havel, who won the first hearty laughs of the evening with Ticks and Clicks. A. O. Duncan was fourth on the list and had several up-to-the-minute gags on current events. He gave way to the Camille Trio, who do a very funny farce act. The Roscoe Midgates came on next and whiled away the time with acrobatic and boxing stunts. The headliners of the bill, Joseph Hart and Carrie De Mar, presented Mr. Hart's own sketch. The Other Fellow, which kept the house interested and highly amused for upward of half an hour. Miss De Mar looked particularly fetching in a new gown. Harry Tate's Motoring act, which made a big hit here a few weeks ago, returned by request, and more than duplicated its record as a "button-burster." The wonderful Patty Brothers, one of whom walks on his head as well as some people do on their feet, scored heavily, and the entertainment wound up, as is customary, with the animated views.

**PROCTOR'S FIFTY-EIGHTH STREET.**—Mr. and Mrs. Sidney Drew in The Yellow Dragon proved a most attractive feature, but the laughing honors went to Cliff Bernac and his funny circus. The donkey that refuses to allow any one to remain upon his back is a comedian of the finest quality, and his antics caused no end of delight. Reno and Richards and their assistants came in for a big share of approval and the remarkable

cycle turn of Hill and Sylvano was thoroughly appreciated. The Nichols Sisters again proved themselves unapproachable in the delineation of the genuine negro girl character, and their sweet and harmonious singing was much enjoyed. De Biere did some fine sleight-of-hand work, and Toledo and Price, gymnasts; Foster and Foster, clever comedians; Murphy and Frances, and the motion pictures made up the remainder of a bill that will be remembered by the patrons as one of the best of the season.

**COLONIAL.**—Colonel Gaston Bordenberry aimed at many targets and never missed a shot. His skill with the rifle is simply marvellous. Hal Davis, Inez Macaulay and company were very successful with Edmund Day's stirring play, Fala. Searl and Violet Allen and company in The New Reporter scored a tremendous laughing hit. The new skit is by far the best thing the Allens have ever done. Potter and Hartwell did a number of extraordinary tricks in the gymnastic line that brought them well merited applause. Lee Harrison was well down on the bill, but his jests seemed to fit in very nicely as a prelude to the dancing of the Walkways Troupe of twelve Russian dancers. Trololo, in his new ventriloquist specialty; Leo Nial, in his trick violinist, and Carlisle's dogs and ponies, and the pictures were the other numbers.

**PASTOR'S.**—Charles and Edna Harris scored a big hit as the headliners presenting The German Politician. Adamini and Taylor sang their duets and solos very cleverly. The Amphion Four were a special feature and were successful in their efforts with The Debutante, a comedy sketch. The Pantzer Trio twisted themselves into all sorts of odd shapes, to the delight of those who admire good gymnastics. George B. Alexander did good work in his tramp specialty. Mills and Morris won applause in their minstrel act. Dan J. Harrington, the clever ventriloquist; Allen and Dalton, musical comedians; Kimball and Donovan, banjoists; the Democcos, gymnasts; Arberg Sisters, dancers and acrobats; Gus Leonard, magician, and the vitagraph rounded out the bill.

**HURTIG AND SEAMON'S.**—The Arcola-Ariana Troupe, late of The White Cat, made their vaudeville debut with great success. Mr. and Mrs. Mark Murphy were a special feature and received a warm welcome. Edgar Allen, Emile La Croix and company made a decided hit in their new comedy sketch and Sabel Johnson showed her splendid voice to great advantage. John W. World and Mindel Kingston proved extremely capable entertainers, and J. Aldrich Libbey and Katherine Trayer sang some new songs in a way that brought hearty encores. The humor of the Otto Brothers was appreciated, and the motion pictures were up to date.

**ALHAMBRA.**—Clayton White, Marie Stuart and company in Paris, and Ned Wayburn's Minstrel Mimes were the leading features of another fine bill. Alcide Capitaine, the remarkable gymnast, performed some extraordinary trapeze work. Binns and Binns were immensely funny in their musical comedy skit. The Three Meers scored with a new act. Matthews and Ashley in A Sinusup in Chinatown began rather quietly but wound up with a strong finish. Other good numbers were by James B. Donovan, Rena Arnold and company in Twenty Minutes on Broadway, the Italian Trio, Chris Smith, and the Two Johnsons and the vitagraph.

## The Burlesque Houses.

**DEWEY.**—The Parisian Widows Extravaganza company was the attraction, and in spite of the general dullness in theatrical circles drew big audiences. Hits were made by the Sisters Valmore, Honan and Kearney, Ben Welch, Three Musical Keltos, and Owley and Randall, who were particularly good in their skit, Tumbling Tom. This week Rose Sydel's London Belles.

**GOTHAM.**—The Casino Girls made a good impression last week, and pleased large audiences. This week Gay Masqueraders.

**CIRCLE.**—Al Reeves' Beauty Show pleased the patrons immensely and drew average business. This week World Beaters.

**LONDON.**—The Cherry Blossoms made a successful appeal to large audiences. This week The Brigadiers.

**MINER'S BOWERY.**—The Fay Foster company, including Cushman and St. Clair and others, scored heavily. This week Merry Maidens.

**MINER'S EIGHTH AVENUE.**—The Dainty Pares Burlesquers sang and danced to satisfactory returns. This week Fay Foster Burlesquers.

## NO "MONKEYING" WITH THE IRISH.

Manager Bennett, of Bennett's Theatre, London, Canada, has had an experience that will cause him to remember the visit of Woodford monkeys for some time to come. It appears that one of the monkeys is named "Mrs. Murphy" and Mr. Bennett thought it would be a good idea to get out cards reading "Have you seen Mrs. Murphy?" which were hung in the street cars. Everybody in London was curious to know who "Mrs. Murphy" was, but the secret was carefully kept until the monkeys arrived, when it was joyfully announced that "Mrs. Murphy" was a clever little ape. This announcement aroused the ire of the members of the Irish Benevolent Society, and the matter was discussed with much warmth. Manager Bennett realized his mistake, and immediately sent out his men to remove the placards from the cars. The papers took up the affair, and "Mrs. Murphy" was the talk of London for the entire week. Many a manager has learned to his cost that it does not pay to tread on the tail of the Irishman's coat in Canada, where the Irishmen and Irish-Canadians are more Irish than the men in Ireland themselves. Plays in which Irishmen have been grossly caricatured have been given and the caricatures were eminently distasteful and would not be tolerated.

## ELEPHANT OPERATED UPON.

Basil, said to be the largest elephant in captivity and which is a member of the Thompson and Dundy herd at the Hippodrome, was subjected to an operation on Tuesday last by Dr. Potter and Dr. Young for the removal of a cancerous growth weighing twenty pounds on the inner side of the left hind leg. It was the first operation of its kind ever performed on an elephant. Basil, which weighs fully eight tons and stands thirteen feet high, became infected about nine years ago. Veterinarians advised against an operation, fearing it would result in death, and the growth continued to spread. Finally its removal was necessary to save the life of the animal.

"Pete" Barlow assembled his men to prepare Basil for the knife. She did not like the idea of being shackled and snapped a huge chain attached to her legs. Dr. Potter then resorted to an injection of half a pound of chloral hydrate and four ounces of a six per cent. solution of cocaine. It was an hour before the effects enabled the attendants to tie down the beast. The operation then was performed, the whole time consumed being about two hours.

## MASON AND KELLEY JOIN HANDS.

Charles A. Mason, who has been starring in musical comedy, and Lew Kelley, a well-known comedian, have formed a partnership, and early in January begin a tour of the best vaudeville theatres in a sketch by Mr. Kelley called The Doctor and the Pipe Dream. They will open in Brooklyn and go from there over the principal circuits.

## VIRGINIA EARL IN VAUDEVILLE.

Virginia Earl is the latest prima donna to succumb to the tempting offers of the vaudeville managers. After much coaxing and a financial inducement that could not be resisted, she has signed a contract with Oscar Hammerstein, and will make her debut at the Victoria Jan. 8 in an offering to be billed as Virginia Earl and Her Six Johnnies.

## THE NEW BILL AT THE HIPPODROME.

On account of the pressure upon the columns of the Christmas number of The Mirror it was impossible to give more than a hint of the splendours of A Society Circus, which was produced at the Hippodrome on Wednesday evening, Dec. 14. Here we were again in the line of attempts to describe the wonders of the latest spectacle conceived and brought before the public eye by Frederic W. Thompson, of Thompson and Dundy. Everybody thought that Mr. Thompson had reached his limit in A Yankee Circus on Mars and The Raiders, which made up the opening attraction at the big playhouse last April, but this wizard has made wise use of his thinking cap, and the result is an entertainment the like of which has probably never been seen in the world. Pictures of dancing beauty followed one another in such rapid succession that they caused the five thousand spectators to stare in perfect amazement. Even the most blasé first nighters, who make a business of being bored, were compelled to give their close attention to the stage during the entire evening, and men who think it smart to qualify everything they see in the theatres as "rotten" were forced to admit that at last there was an entertainment that was worth while. At times the audience was so completely carried away that cheers rang through the vast building as the mere clapping of hands did not seem to fit the situation. All of the adjectives ever coined by "Tody" Hamilton could be used in writing of A Society Circus and still there would be much to say concerning it. It makes the spectacles that have been imported from Drury Lane look like "penny poppy shows" by comparison, and many old-time managers who thought they knew every trick of the trade have been compelled to take of their hats and acknowledge the supremacy of Mr. Thompson as a man of exquisitely artistic ideas who knows how to put those ideas into practical shape for the entertainment of the public. In the matter of costuming alone the spectacle stands far ahead of anything ever put upon any stage. There is not a jarring note in the whole production, and the eye is continually feasted with a succession of the most colorful and combinations possible. The dresses were designed by Archie Gunn, of New York, and Alfredo Edel, of Paris, whose ideas were carried out by Dorian, of this city; Landolf, of Paris, and Frances M. Ziebarth, of the Hippodrome, all of whom deserve unlimited praise. The scenic effects, designed by Mr. Thompson and painted by Arthur Voegtlin, are indescribably beautiful.

The new piece is in two acts and five scenes. The book is by Sydney Bernstein and music, with one number excepted by Manuel Klein, and both men collaborated on the lyrics. The curtain rises on a splendid woodland scene, which conveys the illusion of a genuine clearing in a forest. The shrubbery is almost real, and the characters as they make their exits seem to disappear into the wilds, instead of dodging behind a stiff "wood wing," as is usually the case. A band of gypsies arrives and the view of the dozens of picturesque campers as they start to pitch their camp is very striking. The camp comes to be how to spend her tainted money. She meets in the camp by chance a young man named Paul Pasky, who has been left stranded by a traveling circus. It is a case of love at first sight, and Lady Volumnia decides to astonish her friends with a "society circus," which will be presented on a grand scale by Pasky and his associates. The curtain falls on a busy scene as the gypsies break camp to go on their wanderings. The intermission is filled in by Claire Heliot and her lions, already spoken of in these columns. The second scene is laid on the beautiful terrace of Lady Volumnia's palace and a fine circus programme is presented. Proceeding the circus there is a magnificent procession, the participants in which range themselves on the steps of the palace to watch the artists who have been engaged to give them pleasure. Miss Margula and her partner, Marguerite and Hanley, equilibrists; the Sisters O'Brien wire artists; the Sisters Powell, equestriennes; Albert Cranford, who does a burlesque trick riding act on a mule; the Heras Family, acrobats; the Agost Family, comedy jugglers; the Four Marnos, acrobats, and Calcedo, "King of the Wire," all did their level best. At times there were four acts going on at once, with the undaunted Calcedo a strong favorite. During this scene Frank "Silver" Oakley and Marceline, the droll, have a chance to amuse the audience. The second act opens with a scene in a jungle which is realistic to a degree. One can almost catch the odor of the swamps, and the more timid clutch the arms of their seats as the growling of wild beasts is heard in the distance. Marceline and Oakley open this act with a lot of original clowning that is very diverting, and this is followed by one of the special features, a monkey ballet, consisting of two dozen small girls dressed as monkeys and led in their punks by the Four Rinas, who are famous for their monkey shenanigans. The make-ups of the Rinas are superb, and their antics caused the spectators to shriek with glee. The little "monkeys" kept up an incessant chatter and gambled about in the grass after the manner of the animals they represented. Little Miss Riano contributed one of the hits of the evening by a fine burlesque on Claire Heliot's act, in which she was assisted by several "fake" lions. She put them through some extraordinary capers, and again the walls of the building trembled from the effect of five thousand people laughing in unison. The second scene shows the Garden of the Golden Peristyle, in which Mr. Voegtlin has excelled himself. The Kaufmann Troupe of bicyclists, increased to twelve, presented their wonderful feats to the accompaniment of continual applause. The real treat of the evening follows the exit of the cyclists. It is the "Song of the Flowers," a ballet in which a full gross of exceptionally nimble and superlatively graceful girls appear. As group after group came on, exquisitely clad in the softest tulle known to the silk-maker's art, the enthusiasm increased, and at the grand climax Vincenzo Romeo, the ballet-master, who was responsible for the beautiful pictures, came forth to bow his perspiring acknowledgments to the cheering multitude. No description can do this ballet justice; it must be seen to be appreciated. The music for it was composed by Gustav Luders and is most tuneful. It seemed impossible that anything more startling could be added to the entertainment, but the ingenious Mr. Thompson had reserved his trump-card for the last. A big semi-circular curtain hid the entire stage from view for a few minutes and then the Court of the Golden Fountains was disclosed. This was a dazzling tableau, in which the immense tank and the vast stage were utilized to stun the senses and send the audience out with a recollection of a view of Fairyland that exceeded their wildest dreams of childhood. The entire company was grouped at the back of the stage, the faces being seen through the mist made by the spray from hundreds of jets attached in an ingenious way to the fountain, which were covered with pure gold leaf in most artistic design. It was a fitting climax to an evening of dozens of surprises, any one of which would make the fortune of an ordinary attraction. Individual effort counts for little in a production of this kind, but the members of the cast acquitted themselves most creditably. Edwin A. Clark made a big hit with a song called "Moon, Dear," in which some startling effects were introduced. Rose La Harris was a superb Lady Volumnia, and Francis J. Boyle made the most of his opportunities as the Gypsy King. Felix Haney, Lella Roman, Olive North, and Rita Dean were also occasionally on view. Mr. Klein's musical numbers are all catchy and helped materially in making the production of A Society Circus one of the great events of the century.

## NEW HOUSE IN SCHENECTADY.

Mrs. Agnes Barry, proprietor of the Gaiety Theatre in Albany, has secured an option on the Windsor Hotel property in Schenectady, and will erect upon the site a large building to include a hotel and a theatre to be devoted to burlesque. Mrs. Barry has had in mind for several years the project of building a theatre in Schenectady, and now that the property has actually been secured steps will be taken at once toward the erection of the house.

## MARSHALL'S NOTES FROM VIENNA.

VIENNA, AUSTRIA, Dec. 1.

I have just arrived in this city, and judging from the posters the American acts are very scarce in the local theatres. As there were a few Yankees on the bill last fortnight, I will describe their troubles. Kartell introduced some remarkable feats on the wire and was greeted with liberal applause. He has been very successful since his debut at Copenhagen and is well booked up on this side. Klein, Ott Brothers and Nickelson were announced, but did not materialize, and it is believed that they went back to the land of the Stars and Stripes. There was a charming young woman with good voice, named Lulu Rummel. She hailed from California, but is not known on the American stage. She came over here to study, but followed the stage instead. She soon expects to return to the Golden Gate. My hats were doing a few new comedy stunts, and I was so pleased that they will have to do some more novelties before I return to America. The feature of the programme which the manager billed as "the most sensational offering in the world" was the act called "Bicycle somersault in the air," executed by Louis Boiler. This is the clever feat of coasting down an incline which is closed at the lower end. The force of the ride throws the bicycle over the rail, turning a forward somersault in the air, with the rider clinging to the saddle. This daring performer is only eighteen years old and is assisted in the act by his father. The Boilers apparently have things their own way at present, as I don't know of any one who is accomplishing the same trick, which is undoubtedly a great attraction for any theatre. They are booked with Barnum and Bailey for next summer. Director Tichy of Theatre Variety, has made a very peculiar and unprofitable move. Owing to improvements in the theatre and bills he raised the prices of admission about four weeks ago. It proved to be a great disappointment to the management, as constant patrons of the house refused to pay more than their usual admissions and consequently the patronage slacked off with such an alarming rapidity that the management quickly decided to restore the former prices. But almost it was too late; a mistake had been made which may take years to rectify. Matters were made worse by the present unfavorable labor conditions in Austria.

I have received a letter from a friend, an American performer, who was booked at the Wintergarten, Berlin. Not being able to read German he thought that it is customary in all German theatres to send in the billing matter fourteen days before opening. The Wintergarten, however, is an exception to that rule, as a month is the stipulated time for billing matter, etc. He was surprised to receive a letter from the management of the theatre, dated the second day of the month, stating that billing matter and registered letter had not arrived the day before, so the management would have to take it for granted that he would not arrive in time to fulfill his contract. Therefore they would be obliged to take advantage of clause 6, and cancel the contract. They added that there was absolutely no desire on their part to break the contract, and offered the performer a later date. The act referred to is by no means an ordinary everyday turn, but a novelty of the kind managers are looking for. So if you are booked at this theatre, and don't wish to lose your engagement, send your billing by registered mail in due time, so that the manager will at least receive it a month ahead. Never think that the management can't do without you.

The Walthalla Theatre, Halle, a. S., found a novel way of filling the house, says a local paper. There is a variety act engaged, consisting of a bear wrestling match, which, however, is open to all comers. The paper claims that his drawing power could hardly be surpassed by a bull fight in a Spanish arena. The house is packed to suffocation nightly, and especially on a certain night last week when a well-known wholesale butcher accepted the challenge through a bet with a friend who offered him \$25 if he would dare to go near the bear while the management of the theatre offered \$25 to any one who would throw the animal. The wrestler had apparently very little difficulty in throwing the animal according to rules, but shoulders touching the floor. The difficult thing was to free himself from the revengeful bear but with the assistance of the owner and trainers of the animal he was finally released. He left the scene unharmed and with the well-earned reward, but remarked that he would never make such a foolish bet again.

Buffalo Bill closed his season last week at Marcelline, France, and sailed for America. He has met with a heavy loss, as most of his horses have been killed by the French Government, owing to fear of disease. From America he expects to send several hundred horses over to his French headquarters, where they will be put in shape by his six trainers. In February the Wild West Show will commence its tour at Nizza, followed by other towns in the south of France, Italy, Switzerland, and Austria. Their next winter's quarters will be in Vienna. Kara, the famous juggler, who underwent a serious operation in Austria, which has endangered his life for over four months, arrived in Europe Nov. 17, quite recovered. He is at present at Le Perreux, France, and will soon resume his work, much to the delight of his numerous friends. As I did not get a chance to finish this letter until after my first show at Roscher's, I can now add that the audience here are great flatterers, as they insisted that I should show them everything I knew.

MARSHALL, THE MYSTIC.

## RAYMOND GETS WILLIAMS AND WALKER.

Melville B. Raymond has signed a contract with the colored comedian Williams and Walker and will star them in new production. Williams and Walker were brought into prominence by Hurtig and Seamon, under whose direction they made a success in London that caused them to be summoned to give a special performance for King Edward. At the beginning of this season they severed their relations with Hurtig and Seamon, and it was announced that they would go out under the management of Lew Dockstader. This arrangement fell through, and they are obliged to fill in their spare time in vaudeville.

## A SURFEIT OF VAUDEVILLE.

The long promised war of extermination on popular-priced vaudeville in Pennsylvania is to be precipitated early in January, according to an announcement made last week. The entire Reich circuit of houses will run vaudeville four nights a week, with two strong legitimate attractions sandwiched in between, until such time as the threatening public firm of this class of entertainment, when it is hoped there will be a return to former prosperous conditions. Many individual houses promise to follow Reif's lead, and the fight will be watched with more than ordinary interest.

## HERRMANN'S "TRANSPARANZA."

Herrmann the Great, who is now playing the Western circuit, has been selected as the chief attraction for the opening of the New Majestic Theatre in Chicago, which will begin operations Jan. 1. For this occasion Herrmann will present for the first time on any stage his latest creation, entitled Transparenza, a new illusion in which he will be assisted by Marie Herrmann, who will play the part of Medinah, the Egyptian danseuse. This illusion is the result of two years of hard work, and it was only through many experiments and plenty of patience that Herrmann came to perfection in the trick. This new mystery will be added to the numerous illusions in the act, and Herrmann will play several return engagements before sailing for Europe next summer.

## MELVILLE'S CONTINENTAL GOSSIP.

VIENNA, AUSTRIA, NOV. 30.

This is moving day, and every one is getting ready to start for their new destinations. This is an awkward place to make many jumps from. With those going to Prague the jump is all



VAUDEVILLE.

VAUDEVILLE.

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 Keith's New Theatre, Cleveland, O. Temple Theatre, Detroit, Mich.  
 Keith's Prospect Theatre, London, Eng. Moore's Theatre, Portland, Me.  
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**BAILEY and AUSTIN**

(Formerly comedian, Bailey and Madison.)

(Formerly comedian, Tossing Austins.)

Doric, Yonkers, Dec. 25; Fall River, Mass., Jan. 1.

**The Village Choir**

(The Misses HART, BUTLER and Messrs. THRASHER and WARE.)

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TIME ALL FILLED.

Dec. 24, Orpheum, Kansas City; Dec. 31, New Orleans. Jan. 3, Travel.

**JOE, MYRA, KEATON, BUSTER and JINGLES**

Whether you come from "No Man's Land," Or from the Panama Isthmus, "Jingles" and "Buster" extend the glad hand, And wish you a Merry Christmas!

Last week, the Laugh of Trenton.

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Pastor's, Christmas Week.

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AERIAL CYCLIST

Assisted by BEATRICE SOUTHWICK.

Originator of Bicycle "Stunts" on Wire.

A Season's Sensation—New and Original.

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"Keep a cozy corner in your bookings for us."

Management GUS HILL, BOB MANCHESTER.

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Three seasons Hammerstein's Roof. Re-engaged next season. Booked solid two years ahead.

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And her Arabian Whirlwinds meeting with big success on Orpheum Circuit.

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Booked solid till June, 1906.

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Can you imagine a lady standing on a man's shoulders—her head 12 feet in the air as he rides a six inch unicycle?

A FEATURE AND A SENSATION EVERYWHERE WE PLAY.

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Returned Oct. 30 from a successful tour of the West.

Two Real German Comedians,

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A TRIP IN AN AIR-SHIP

18 MINUTES IN ONE.

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Ultra Fashion Plates

Booked solid until June, 1906.



right, but for others it is not; the consequence is that there has been this month quite a lot of trouble with some of the artists to leave on the night of the 25th, to make their next stand. Guertel, the Spanish dancer at Apollo Theatre, has had to leave the management quite a sum of money to give her that privilege, and in the case of Charles and Hart, at the same theatre, it was a lively discussion going on last night, in which the services of several arbitrators had to be called in. They have been at it with the Director for a week or so. It appears that they, knowing it was impossible for reach their next stand in Germany in time to open Dec. 1, had induced the Director to write them a letter giving them permission to close their engagement on the night of the 25th, two nights before the end of the month, and when they got here found out that then either the manager would not consent to let them off, even though they had the letter, for the contract showed that they must play thirty days. After a great old time and the intervention of several members of the Artisten Lodge the Director was made to see that his letter might get him into trouble if the artists lost their coming engagement through his refusing to acknowledge the letter he wrote for them. Artists must carefully figure out these jumps in advance and see that it is in the contract, or they will experience trouble. In our case we will not arrive in Nurnberg, Germany (our next stand), until 7 o'clock on the night of our opening, as on no condition could we arrange to lose a night. Elmo and Rico, the acrobats that are doing one of the many "Rice and Prevost" acts, got away a night earlier to make their Hamburg date. At the three theatres there has been a general scamper all around to make the severals jumps. At Apollo Theatre an American artist of well-known ability, a dancer who has been making a big success in Paris and England in his buck and wing dances, was asked by Collins and Hart to fill the two nights they would be off, and consequently he was introduced to the Director, who entertained the idea, as he had seen the dance and the success of the artist in question. It was arranged to give the Director two shows free and if it suited his Austrian audience he would engage him for the month of December, and that way he would be paid for the two nights he worked as a substitute for Collins and Hart. The artist in question made the fatal mistake of agreeing to these proposals, with the result that he arrived at the Apollo Theatre, gave two shows free, with tremendous success, four curtain calls, and appreciation everywhere. The next night another free show, and two more nights for the manager to "decide." His decision was "Your act is not quite understood by my audience, but as you are here I will engage you at a price I can pay, and that will not be your usual salary." Result: Not engaged, two shows given free, and I know as a fact that not only did the manager know in the first instance that the act was quite suitable, but that he has actually engaged a buck and wing team called the Brittonas who are making a big hit in London for February.

The family of Schwartz, who make a specialty of doing parodies on successful acts, are doing a side-splitting parody on Motogiri at the Colosseum Theatre. They follow us and don't miss a point. Where the parody Motogiri is made to automatically brush a pair of shoes and where it escapes from a pair of shoes after having been mailed to the floor to make it stand up, are very funny. Daisy Jerome, an English-American, is on the bill at the Colosseum, singing fairly well. She does some songs, but as there is so much talking and not much dancing I don't think the act will go here as well as it does in England. Adele Moraw has been engaged with her "Queen of Sahara" act by Oscar Hammerstein for his house in New York. In the act is a property camel, the best I ever saw. One can hardly believe it is not the real thing, until the blind lead do a split and the front legs do a forward split. Mr. Hammerstein stayed only a couple of days, visited a few theatres, and moved on. What he did not see Richard Pitroff told him of, as he had been here many days before and had visited everywhere.

A Night in an English Music Hall, as it is called in America, and here Elmo and Rico in their Americanish Jingle tangle, is so popular that nearly every place that can get it has one engaged. In London there is one at each theatre. The act originally belonged to Fred Karno, who owns the one at present in America. He made a success in England and sold the rights, as he thought, of Paris only, where the purchaser made a success, having taken from Karno his leading comedian, Billy Reeves, who has no equal in the part he plays. Mr. Karno then found that in some cases in the contract made he had unconsciously given rights to all the theatres, and this was not intended. The result is friction with both parties, and both trying to outdo the other by forming up opposition shows. This is just what the managers like; it means less money and "kill it quick."

La Lole Fuller has just written me describing her experiences in Prague during the first half of November. She happened to be there during the time that there was some political trouble going on, and she describes the scenes on the streets as things she can never forget. From her hotel window she saw people shot by the police; the troops were called out and the town put under martial law and all the citizens were ordered into bed at 9 P.M. You can imagine what an effect that had on business on the theatre where she was playing on percentage. Norman French, the dancer, was on the bill at the time, and he also brings me a word or two. We expected trouble here in Vienna on Nov. 28, and we were all asked not to go amongst the political gatherings, as there were assembled that day at least 100,000 men, who came from all parts to cast their votes, and when such a mixed nationality as there is here gets together and gets excited look out for trouble.

Reverting back to the visit of Richard Pitroff here, I understand that he has been commissioned by some big syndicate in America to find suitable spots in all the principal cities in Europe to begin immediately the building of large variety theatres and forming a circuit. A theatre built in Berlin would certainly be a great money-making scheme, as the Wintergarten has absolutely no opposition, but the difficulty in getting a desirable spot to build on is the hitch. I understand it is absolutely impossible; however, money is a great magnet, and we cannot say what may not be achieved in this line later on.

We are going to the town that manufactures most of the toys of the world, and that is Nurnberg, where I think Motogiri will be more than a novelty among the toymakers of mechanical figures. I will let you hear from me there during our stay of a month and tell you what the several American acts are doing here and there.

#### REAL COUNTRY FAIR.

Meiville and Schultze, who are managing The Country Fair, which will be held at Madison Square Garden from December 26 to 30, have completed their arrangements, and everything points to a successful outcome of their efforts. The attraction has been remarkably well advertised and it is not the fault of the management if every man, woman and child in Greater New York and its suburbs is not familiar with the fact that the only thing of its kind that has ever happened in New York is in progress. The following vaudeville and circus acts have been engaged to make things lively in the ring: Starrett's Circus, Powers' elephants, the Eight Cornallias, Zingorille's Spiral Tower, Delmore and Onida, the Slide for Life, Kenward Brothers, Holden, high diver; Bristol's horses, W. H. Hill, Alde and Armour, Volpe's horses, Four Londons, Josslyn Trio, and Mosker and Baker.

#### ESCAPING LIONS CAUSE TROUBLE.

A cablegram from St. Etienne, France, says that owing to an accident on Thursday last to a menagerie train near Roanne, a well-populated town, four lions escaped from their cages and threw the inhabitants into great consternation. One of the beasts escaped into the forest of Vendange, where he was surrounded and shot. Several gendarmes cornered another in the centre of

the city and killed it with their pistols. The other two lions were lassoed by the circus attendants and driven back to their cages.

#### VAUDEVILLE JOINTINGS.

Al. G. Becker, the Hebrew comedian, reports that he will have dates in clubs and lodges in Buffalo with excellent results.

Although comparatively new, the attractive lobby of Poli's Theatre, Hartford, Conn., is being redecorated by New York artists, who are making it handsomer than ever.

Mr. and Mrs. Truesdell produced their new sketch, written by Louis Weir and Arthur D. Hall, entitled "The Haunted Widow," at the Empire Theatre, Paterson, N. J., on Friday, Dec. 15, for copyright purposes, and it proved one of the most novel and cleverly devised plays for vaudeville that has been seen in some time. The theme is new and the treatment is such as to keep the audience laughing from start to finish.

Mr. Truesdell as the puerile child, Mr. Truesdell as his widow, Mr. Gump as the lover, Mr. Buck as the undertaker, and Miss Thornton as the maid were all faithful in their portrayals, and while the sketch is a fantastic farce, it was played legitimately. The Haunted Widow will be used next season in conjunction with Aunt Louisa's Advice and should be a great success.

Under the Old Apple Tree, produced recently by Carter Weaver, duplicated his earlier success as a feature act at Cleveland, N. Y., week of Dec. 11.

Harry Better will send out his act, A Matrimonial Bazaar, next season as a three-act musical comedy. Rehearsals will begin early in July, and after three weeks in the parks the act will open the regular season in September.

After an absence of five years Gus C. Klinger, for a number of seasons with Neil Burgess and the late Stuart Robson, will return to the stage in the early spring of 1906. He will be seen in a vaudeville sketch which is being written for him, and will be assisted by a well-known comedienne and a clever character comedian.

Early in January Rose Flynn, last season a leading member of William Collier's co., makes her debut in vaudeville as a male impersonator. She will be seen in a novel monologue in which she will sing several baritone solos. Miss Flynn is said to possess a remarkable voice.

Whistling Tom Browne has shown his business sense in having reprinted on a large postal card a review by Arthur Stevens of the San Francisco Examiner, of the performance by Eva Westcott at the Orpheum, San Francisco, during her recent engagement there. The criticism is one of the longest and most complimentary that has been given to a vaudeville act and is accompanied by a drawing that shows Miss Westcott to great advantage as she appears in the sketch, An Episode in Modern Life.

Hubert De Voss has gotten out a very handsome hanging scroll in his act, which has attracted much attention.

Florence Crane, "The Girl from Coney Island," was attacked and badly beaten by a man just after she had left a concert hall in Brooklyn a few days ago. Injuries received, an attack of blood poisoning, which may result seriously, Miss Crane acquired a good deal of prominence a few months ago by being "discovered" by Oscar Hammerstein in a Coney Island concert hall, and later on was heavily featured at his vaudeville city. She is now making several engagements in the best theatres out of town she dropped out of sight as suddenly as she had appeared.

William Morris is the best known vaudeville agent in America and ranks with the leading agents of the vaudeville business. He is now in New York, as he is the number of artists represented by him exclusively. He arranges the programmes for the Proctor, Percy G. Williams, and S. J. Poli circuits, comprising in all twenty vaudeville theatres, and he is also the manager of the Theatre and Roof-Garden, New York; Shady's, Fall River and Newport; Hathaway's, New Bedford and Lowell; Auditorium, Lynn; Kenney's, Brooklyn; Trent Theatre, Trenton; Arcadia, Toledo, and a number of other theatres. He has secured an excellent vehicle, and assisted by a competent company of five people, will proceed to entertain the public in his invaluable way. He is being looked up by William Morris.

Adelle Ritchie, who is known as the "Dreaded China Prima Donna," is scoring one of the successes of her brilliant career as a star in vaudeville. Her winning manner, sweet and pleasing personality, and remarkable magnetic have placed her in the front rank of favorites.

John C. Rice and Sally Cohen, who always give their audiences a good laugh as well as a little to think about, are repeating their great success in vaudeville, appearing in a series of very brilliant sketches in which the talents of both artists have full play. They have in preparation an original playlet called A Bachelor's Wife, the lines and situations of which are said to be extremely amusing.

Al. Lawrence, the musical comedian, is again making the making of the vaudeville houses, presenting twenty minutes of the best monologue work that he has ever done. He works quickly and does not give an audience time to reflect on one just before he springs another that is even better than the first.

He visited London and the principal cities of Great Britain last year and scored such a success that he was made a headliner from the very start. He has a number of offers to return to the stage, but he is quite content to remain in his native land for the present, at least.

Will M. Cressy and Blanche Dayne have made an arrangement for next season with R. F. Keith, by which their tour will be entirely under his management. They will appear exclusively in the Keith houses, and will play to eight weeks in each house, presenting a repertoire of the New England sketches for which Mr. Cressy is justly famous. The season will last exactly forty weeks, as Mr. and Mrs. Cressy insist upon having at least three months in which to give the public the best of their talents. They are now at Lake Sunapee, N. H., in addition to writing playlets for his own use. Mr. Cressy is the author of any number of sketches now in use by other vaudeville artists. His success is richly deserved, and he is doing so well that he is one of the most conspicuous figures in present-day vaudeville.

The Colby family have made a success in vaudeville in their pretty little sketch, which is well written and cleverly acted. The family consists of Mr. and Mrs. Colby and their two children. The juveniles are exceedingly clever and are especially well liked by the younger generation, who always watch their work with the greatest interest. Their time in vaudeville is being sold until June, 1906, but they are open for offers from managers of first-class attractions for next season.

Walter C. Kelly is a monologist who has gotten away from the beaten track, and he never has any fear of conflicting with other turns on the bill, because he uses no jokes or material that are common property of any one who chooses to exploit it. Mr. Kelly's talk is made up of a series of incidents that are supposed to have happened in a police court in a seacoast town in Virginia. The characters are all taken from Kelly's own life, and his characterization is as true to nature as they possibly could be. He has been in his present line of work a comparatively short time, but has already introduced himself firmly in the good graces of the public.

Forrest and Mack, who are at present in South Africa, have sent a striking postcard to Tim Minahan, on which they extend their heartiest holiday greetings to their friends on this side of the water.

The new Castle Theatre in Fall River, Mass., will be opened Jan. 1, 1906, with the best vaudeville acts that can be secured. Manager Harry Cross has the occasion to be a gala one. The old Castle on Rock Street has been leased to Walker, Wolfe and Garland of Boston. It will be renamed the Boston, and will be conducted as a stock burlesque house with a change of bill every week.

The Academy of Music in Pottsville, Pa., will put on vaudeville whenever there is an open date for the rest of the season, beginning Jan. 8. Manager Hausmann has gotten tired of having his house dark at frequent intervals, owing to the methods of the people in New York who control the booking, and he is determined that if he cannot get regular attractions enough to keep the house open all the time, he will put on good vaudeville bills whenever there is an opportunity to do so.

Farmer Jones, after a two weeks' rest, devoted to the improvement of his act, reopened at the International Theatre, Chicago, Dec. 24, and will go from there to the Pacific Coast.

The original American Newbury's Quartette (R. E. Faulkner, C. P. Gohrman, E. W. Pink, and E. L. Laird), formerly with Home Polka, open their Western tour over the Sullivan and Connolly circuit at the Family Theatre, Butte, Mont., Dec. 3, and were very successful. They are the first new act to go on this circuit, and are taking six or eight houses at every performance. Their original Western contract for ten weeks has already increased to thirty-two weeks.

The Queen's Fan, for several years a picturesque feature of the vaudeville stage, passed out of ex-

istence with the last performance of the Orpheum, Omaha, Dec. 15. The three young women in the act, Oriana Worden, Lucille Gossard, and Adele Archibald, who were engaged to play at the Orpheum, who was formerly in musical comedy, will return to that field; Miss Gossard intends to study, and Miss Worden is undecided as to her plans.

Don Darden has canceled all vaudeville work, and has signed with W. H. Daly's Empire King of Tramps, doing the life-size and his musical society.

Dorothy Drew (Mrs. Al. Johnston) has just finished a successful tour of the Orpheum circuit and Kohl and Castle houses, and sails for England Jan. 3 on the "Campania" to fill a year's bookings on the transatlantic tour. She will be away twelve months and has return contracts from Kohl and Castle to open in Chicago on Jan. 1, 1907. She is spending the holidays in Montreal with her husband's parents.

Ernest Morgan has secured a verdict of \$5,000 against "Buck" Mulhall, showman and stockman, for injuries received during an encounter between Mulhall and another man on the "Fike" at St. Louis during the Exposition.

La Deming Rouge will make her last New York appearance at Hammerstein's next week, and will soon sail for London to appear at the Palace.

#### VAUDEVILLE PERFORMERS' DATES.

Performers are requested to send their dates in advance. Dates will be furnished on application. The names of performers with combinations are not published in this list.

Adair, Art-Bijou, Quincy, Ill., 25-30.  
Addison and Livingston, Orph. Portsmouth, O., 25-30.  
Albino and La Brand, Orph. San Clara, W. Va., 25-30.  
Allison, Mr. and Mrs. Pastor's, N. Y., 25-30.  
Alpine Family-Lyric, Cleveland, 25-30.  
Alva, Alice-Grand, Joliet, Ill., 25-30.  
Alvina, Four-Pastor's, N. Y., 25-30.  
American Newbury's Quartette-Washington, Spokane, Wash., 25-30.

Amores Sisters-Olympic, Chicago, 25-30.  
Anderson, Charles V.-Hopkins', Memphis, 25-30.  
Angerton and Webster-Harvard, Chicago, 25-30.  
Columbia, St. Louis, Jan. 1-7.  
Arlington Comedy Four-Garrick, Wilmington, Del., 25-30.

ASTON, MARGARET-Edinburgh, Scot., 25-30.  
Baker and Barker-Calmel, Mich., 25-30.  
Aces-Chase's, Wash., 25-30.  
Adkins, George-Bijou Racine, Wis., 25-30.  
Adkins, Lee-Keith's, Cleveland, 25-30.  
Adkins, Tom-Majestic, Hot Springs, Ark., 25-30.  
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## A TYPICAL EUROPEAN VAUDEVILLE HOUSE.



Central Theatre, Chrmnitz, Germany.

Levy, Mr. and Mrs. Jules-Bijou, Ishpeming, Mich., 25-30.  
 Lewis, Georgia C. Orph., Denver, 25-30.  
 Libbey and Trayer-Pastor, N. Y., Jan. 1-6.  
 Lockwood, Mr. and Mrs. George-Columbia, St. Louis, 25-30.  
 Long and Cotton-Colonial, N. Y., 25-30.  
 Lucas, Ed and Hazel-People's, Leavenworth, Kan., 25-30.  
 Luce and Luce-Bijou, Dubuque, Ia., 25-30.  
 Lukens, Four-Schumann, Frankfurt, Germany, 1-31.  
 Lutz Brothers-Family, Hasleton, Pa., 25-30.  
 McCarthy, Myles-Majestic, Dallas, Tex., 25-30.  
 McCune and Grant-Bijou, Appleton, Wis., 25-30.  
 McCue and Cahill-G. O. H., Indianapolis, 25-30.  
 McGarvey, Bert-National, Sedalia, Mo., 25-30.  
 McGloin and Smith-Poll's, Hartford, Conn., 25-30.  
 McInerney, James A.-Family, Hasleton, Pa., 25-30.  
 McKinnon and Reed-Union, Minneapolis, 25-30.  
**McMAHON AND CHAPPELLE**-H. and S. N. Y., 25-30.  
**McMAHON'S MINSTREL MAIDS**-H. and S. N. Y., 25-30.  
 Macart's Dogs and Monkeys-Cook's, Rochester, N. Y., 25-30.  
**MACARTE SISTERS**-G. O. H., Indianapolis, 25-30.  
 Macdonald, James G. H., Youngstown, O., 25-30.  
 Chase's, Wash., Jan. 1-6.  
 Macy and Hall-Columbia, St. Louis, 24-30.  
 Madara, Three-Amphion, Bklyn., N. Y., 25-30.  
 Magnani Family-Howard, Boston, 25-30.  
 Majestic Trio-Temple, Detroit, 25-30.  
 Malloy Brothers, Brooks and Halliday-Proctor's, Troy, N. Y., 25-30.  
 Mantel's Minstrel-Trio, Appleton, Wis., 25-30.  
 Mann, Dan and Dolly-College du Recre, Lisbon, Portugal, 1-31.  
 Marinella, The-Crystal, Terre Haute, Ind., 25-30.  
 Marion and Deane-Orph., Cairo, Ill., 25-30.  
 Marshall the Mystic-Roscher's, Vienna, Austria, 1-30.  
 Mastera, Kizie-Majestic, Hot Springs, Ark., 25-30.  
 Majestic, Dallas, Tex., Jan. 1-6.  
 Mathews, Juggling-G. O. H., Grand Rapids, Mich., 25-30.  
 Meera, Three-Poll's, Worcester, Mass., 25-30.  
 Meier and Moore-Emire, Middleboro, Eng., 25-30.  
 South London, Jan. 1-6.  
**MEREDITH SISTERS**-Tichy, Prague, Austria, 1-31.  
 Merrilla, Three-Stoll Tour, England-Indefinite.  
 Milani Trio-Olympic, Chgo., 25-30.  
 Miller, Benshaw and Miller-Earl, Pueblo, Col., 25-30.  
 Military Octette-Alhambra, N. Y., 25-30.  
 Millman Trio-Blooming, Louisville, Jan. 1-6.  
 Mitchell and Cain-Majestic, San Antonio, Tex., 25-30.  
 Mitchell and Love-Family, Pottsville, Pa., 25-30.  
 Monroe, George W.-Proctor's 58th St., 25-30.  
 Moore, Mack and Lawrence-G. O. H., Pittsburgh, 25-30.  
 Morris, Nina-G. O. H., Indianapolis, 24-30.  
 Morton, Phil-Family, Carbondale, Pa., 25-30.  
 Morton, Juggling-Majestic, Fort Worth, Tex., 25-30.  
 Mosher, Boughton and Mosher-H. and S. N. Y., 25-30.  
**MOTO GIRL**, LA-Apollo, Nurnburg, Germany, 1-31.  
 Mowatt, Five-Colonial N. Y., 25-30.  
 Murphy, Mr. and Mrs. Mark-Trent, Trenton, N. J., 25-30.  
 Murphy, H. and B., Bklyn., Jan. 1-7.  
 Murphy and Andrews-Family, Hasleton, Pa., 25-30.  
 Murphy and Francis-Hathaway's, Lowell, Mass., 25-30.  
 Murphy and Willard-Majestic, San Antonio, Tex., 25-30.  
 Navajo Girls-Hathaway's, Lowell, Mass., 25-30.  
 Newell and Niblo-Empire, Paterson, N. J., 25-30.  
 Newman, Joseph-Orph., Prince, Jan. 7-21.  
**NIBLO, FRANK**-Keith's, Prov., 25-30.  
 Nichols, Three-Keith's, Newark, N. J., 25-30.  
**NICHOLSON, MISS, AND PAUL NICHOLSON**-Cook's, Rochester, N. Y., 25-30.  
 Norworth, Jack-Proctor's 23d St., 25-30.  
 Osborne, Troupe-Orph., Kansas City, 25-30.  
 Oulaw Trio-Alhambra, N. Y., 25-30.  
 Overin and Fisher-Pastor's, N. Y., 25-30.  
 Owee, The-Bijou, Kenosha, Wis., 25-30.  
 Parra Brothers-Keith's, Prov., 25-30.  
 Paulinetti and Pique-Galexy, Birmingham, Eng., 25-30.  
 Pelletier, Dora-Cook's, Rochester, N. Y., 25-30.  
 Keith's, Balto., Jan. 1-7.  
 Pelet, Fred and Annie-Keith's, Phila., 25-30.  
 Piccolo Midgots-G. O. H., Pittsburgh, 25-30.  
 Pierce and Maudie-Orph., Kansas City, 25-30.  
 Pierce and Opp-Family, Paterson, N. J., 25-30.  
 Powers, James T.-H. and B., Bklyn., 25-30.  
 Powers and Theobald-Lyric, Terre Haute, Ind., 25-30.  
 Price, Arthur-Colonial, N. Y., 25-30.  
 Pucka, Two-Colonial, N. Y., 25-30.  
 Quilala and Mack-Columbia, St. Louis, 25-30.  
 Radford and Valentine-Stoll Tour, Eng., 4-Feb. 28.  
 Rainmond and Good-Cummins Orchard, Burlington, Ont., Nov. 27-Dec. 30.  
 Ravis and Von Kaufman-Bijou, Quincy, Ill., 25-30.  
 Raymond and Caverly-G. O. H., Indianapolis, 25-30.  
 Raymond and Trickey-Bijou, Battle Creek, Mich., 25-30.  
 Richards, The-Howard, Boston, 25-30.  
 Redford and Hadley-Crystal, Marion, Ind., 25-30.  
 Redford and Winchester-Columbia, St. Louis, 25-30.  
 Majestic, Chgo., Jan. 1-6.  
 Red Haven Cadets-Shea's, Buffalo, 25-30.  
 Reichen, Doug-Proctor's, Albany, N. Y., 25-30.  
 Rene, Ida-Colonial, N. Y., 25-30.  
 Renner and Gaudier-Keith's, Prov., 25-30.  
 Reynard, Ed F.-Keith's, Prov., Jan. 1-6.  
 Bianca, Four-Hippodrome, N. Y.-Indefinite.  
 Rice and Cady-Orph., Denver, Jan. 1-6.  
 Rice Brothers-Family, Carbondale, Pa., 25-30.  
 Rice, Fanny-Alhambra, N. Y., 25-30.  
 Rinalda, The-San Jose, Guatemala, Central America, 25-Indefinite.  
 Roberts, R. A.-Alhambra, N. Y., 25-30.  
 Robson, Mrs. Stuart-Orph., Minneapolis, 24-30.  
 Rocher's Dogs and Ponies-H. and B., Bklyn., 25-30.  
 Roofs, The-Family, Carbondale, Pa., 25-30.  
 Ross and Lewis-Hippodrome, Manchester, Eng., 25-30.  
 Hippodrome, Preston, Jan. 1-6.  
 Rossier, Midgots-Proctor's 58th St., 25-30.  
 Rube Quartette-Olympic, Chgo., 25-30.  
 Russell and Dunbar-Mala St., Peoria, Ill., 25-30.  
 Riton, Rockford, Jan. 1-6.  
 Russell, Riton-Hammorsmith and Cambridge, London, Eng., 25-30.  
 Ryan, Thomas J. and Mary Rich-FIELD-Olympic, Chgo., 25-30.  
**RYAN, THOMAS J. AND MARY RICH-FIELD**-Olympic, Chgo., 25-30.  
**SABEL, JOSEPHINE**-Empire, South Shields, Eng., 25-30.  
 Empire, Edinburgh, Scotland, Jan. 1-7.  
 Empire, Glasgow, 8-13.

Salvaggio, Eight-Haymarket, Chgo., 25-30.  
 Sath, O. C. O. H., Pittsburgh, 25-30.  
 Savers, The-Bijou, 25-30.  
 Scrantom, The-Crystal, Muskegon, Mich., 25-30.  
 Seales and Ormond-Bijou, Dubuque, Ia., 25-30.  
 Serra, Charles-Colonial, N. Y., 25-30.  
 Sherman, Charles E. Polk, New Haven, Conn., 25-30.  
 Shattuck, Truly-Keith's, Phila., 25-30.  
 Sheen and Warren-Proctor's 23d St., 25-30.  
 Sheriff, Harold-Lyric, Lincoln, Neb., 25-30.  
 Shout, City, Ia., Jan. 1-6.  
 Sherman and Dr. Forest-Poll's, Springfield, Mass., 25-30.  
 Poll's, Worcester, Mass., Jan. 1-6.  
 Shetland Ponies, Eight-Proctor's 58th St., 25-30.  
 Smith and Keene-Moore's, Portland, Me., 25-30.  
 O. H. Lowell, Mass., 25-30.  
 Smith and Baker-Keith's, N. Y., 25-30.  
 Smith and Campbell-Colonial, N. Y., 25-30.  
 Smith, Aerial-Cook's, Rochester, N. Y., 25-30.  
**SYDNEY AND EDCKLEY**-Arcado, Toledo, O., 25-30.  
 Columbia, St. Louis, Jan. 1-6.  
 Solomon H.-Keith's, N. Y., 25-30.  
 Spisael Brothers and Mack-Keith's, Phila., 25-30.  
 Keith's, N. Y., Jan. 1-7.  
 Stahl, Rose-Olympic, Chgo., 25-30.  
 Staley and Birbeck-Cook's, Rochester, N. Y., 25-30.  
 Stanley and Blasen-Lyric, Lincoln, Neb., 25-30.  
 St. Louis City, Ia., Jan. 1-6.  
 Stola, Eretta, Family-Krystal, Leipzig, Germany, 1-31.  
 Central Chemnitz, Jan. 1-15.  
 Tichy's, Prague, Austria, 16-31.  
 Steiner and Thomas-Garrick, Wilmington, Del., 25-30.  
 Stewart and Raymond-Bijou, Kalamazoo, Mich., 25-30.  
 Stone, Belle-Keith's, N. Y., 25-30.  
 Sullivan and Pauselena-Olympic, Chgo., 25-30.  
 O. H., Indianapolis.  
 Summers and Winters-Sioux City, Ia., 25-30.  
 Sursel and Russell-Howard, Chgo., 25-30.  
 Talbot and Rogers-Park, Erie, Pa., 25-30.  
 Tally, Jan. 1-6.  
 Teed and Lassie-Crystal, Trinidad, Col., 25-30.  
 Tenley, Elmer-Keith's, N. Y., 25-30.  
 Toledo and Price-Proctor's 23d St., 25-30.  
 Tourist Trio-Haymarket, Chgo., 25-30.  
 Toys, Musical, Majestic, Fort Worth, Ind., 25-30.  
 Trainor, Clifford V.-Garrick, Burlington, Ia., 25-30.  
**TRUESDELL, MR. AND MRS. HOWARD**-H. and B., Bklyn., Jan. 1-7.  
 Tyler and James-Colonial, St. Louis, 25-30.  
 Valdara, The-Keith's, Phila., 25-30.  
 Valmore and Horton-Tivoli, Cape Town, S. A., 15-Jan. 27.  
 Valpoa, The-Crystal, Anderson, Ind., 25-30.  
 Vance, Charles-Temple, Detroit, 25-30.  
 Vassar Girls, Eight-Keith's, Cleveland, 25-30.  
 Vermonde and Dionne-Palace, Bradford, Eng., 25-30.  
 Hippodrome, Carlington, Jan. 1-6.  
 Vernon, Pastor's, N. Y., 25-30.  
 Village Choir-Cook's, Rochester, N. Y., 25-30.  
 Walters and Frosty-Hathaway's, Lowell, Mass., 25-30.  
 Ward and Curran-Proctor's 58th St., 25-30.  
 Warren and Howard-Haymarket, Chgo., 25-30.  
 Wartenberg Brothers-Orph., New Orleans, 25-30.  
 Waterbury Brothers and Tenny-G. O. H., Indianapolis, 25-30.  
 Watson, Hutchings and Edwards-Alhambra, N. Y., 25-30.  
 Webster, Eva-Orph., Kansas City, Jan. 1-4.  
 Weber's Hungarian Boys' Band-Proctor's 23d St., 25-30.  
 West and Benton-Phillips', Richmond, Ind., 25-30.  
 White, Ed-Bijou, Port Hope, Mich., 25-30.  
 Wilbur, Oliver-Crystal, Detroit-Indefinite.  
 Williams and Dermody-Family, Carbondale, Pa., 25-30.  
 Williams and Melburn-Dominion, Winnipeg, Can., 15-30.  
 Williams and Walker-Amphion, Bklyn., 25-30.  
 Wilson and Heloise-Olympic, Chgo., 25-30.  
 Wilton Brothers-Temple, Detroit, 25-30.  
 Wood and Ray-Lowell, Mass., 25-30.  
 Woodford's Animals-Keith's, Phila., 25-30.  
 World and Kingston-Empire, Hoboken, N. J., Jan. 1-4.  
 World's Trio-H. and S. N. Y., 25-30.  
 Yeager and Yeager-Folies Bergere, Paris, France, Dec. 1-31.  
 Young, Gille and Brother-Orrin Brothers, Mexico City, Mexico, Indefinite.  
 Young and De Vole-Chase's, Wash., 25-30.  
 Young and Melville-Hathaway's, New Bedford, Mass., 25-30.  
**ZANICCA, THE MYSTERIOUS**-H. and B., Bklyn., 25-30.  
 Zassil-Vernon Troupe-Chase's, Wash., 25-30.  
 Zeno-Crystal, Kokomo, Ind., 25-30.  
 Zeno, Jordan and Zeno-Tivoli, Cape Town, S. A., 25-Jan. 31.  
 Zimmer-Orph., Denver, 25-30.

## MATTERS OF FACT.

Whittaker and Brodmyer's production of Man's Will and Woman's Way will open its season at Mt. Clemens, Mich., on Jan. 4.  
 The Universal Electric Stage Lighting Company has reduced the problem of light effects to a positive science. Besides furnishing every known sort of moving illusion from clouds to volcanic eruptions, killed and burning cities, the company manufactures and arranges all descriptions of electric signs and illuminations.

"Johanne" Le Ferre, in addition to his talents as a singer and dancer, has business qualifications of a high order. He has just placed on the market Le Ferre's International Vaudeville Guide and Date Book, which he expects will be one of the most popular things of its kind ever published.

One of the most important factors in the quality department of theatrical enterprises is the quality of the printing. The Chicago Show Printing Company specializes in this branch of work, and is therefore particularly able to guarantee satisfaction. They are familiar with every branch of the business and are always ready to submit sketches on approval.

The Loomis Theatre Ticket and Envelope Company, of Omaha, Neb., is one of those enterprising concerns which have become so numerous throughout the West. They are ready to make arrangements with managers by which they will supply full sets of reserved seat tickets free of all cost.

Few amusement contractors are better or more favorably known than Jay L. Packard, of New York. This concern organizes companies, secures engagements and directs tours with the successful results that can be obtained only by experts who have had years of practical experience. Mr. Packard has at present two standard pieces to loan for stock or repertoire—Her Mad Marriage and A Doctor's Crime.  
 Fred J. Wildman is one of the most firmly established and thoroughly reliable theatrical agents in Chicago. He is equally an authority on plays and players, being so widely known in the profession that he can supply almost any deficiency at a moment's notice.

The Whalom Opera company is one of those aggregations which has been valuable for supplying comparatively small communities with good entertainments. Their performances are given at Whalom Park from June 25 to Sept. 8, and serve as a great drawing card for the street railways in the vicinity of Pittsburgh, Mass.

Charles Howard is one of the stars in Hurlig and Seaman's production of New York Town. He is a clever comedian and his character of Harry stands out distinctly as one of the best in this amusing entertainment.

Charles E. Innes and Maude R. Ryan have been very successful as vaudeville entertainers for a number of years. Their time in America is all filled until April 23, 1906, when they will sail for South Africa, to open in Johannesburg early in May. After their South African engagements they will return to England to play in London and other cities of Great Britain. Their turn consists of singing, dancing and comedy conversation, happily strung together, the whole making a very pleasing bit of entertainment. They are always up to date in the costumeing of their specialty as well as in the use of new material.

Hayman and Franklin, after playing thirty-nine weeks in England, returned to America twenty-four weeks ago, and have not lost a week since then. They are booked solid until the week of April 2, when they will return to England for twenty-one months. This act was first introduced to the English public by Harry Houdini, and his brother Hardeen, who procured for Hayman and Franklin their first English contract. Their American agent is William Morris. Hard work and perseverance have placed this team of funmakers in the prominent position they now occupy.

Carrie Clark Ward, who has recently joined the Woodward Stock company in Omaha, opened in Why Smith Left Home and achieved a decided success. She played what is really the central role, that of the cook, and the audience was immensely appreciative of her make-up, her brioche and her excellent comedy acting.

Mabel Montgomery, who recently closed with the Yorkville Stock, has been visiting relatives. She is now open to consider offers. She may be addressed care this office.

Manager Fred Elder, of The Punny Mr. Dodger, reports excellent business in the West. Paul Quinn is the star and has a supporting company of thirty people.

Brazil, Ind., Lodge gave a reception 20 to the members of the Orphonic Stock company in honor of their leading man, Frank Holland.

## VAUDEVILLE.

## VAUDEVILLE.

THERE IS ONLY ONE, ORIGINAL

JAS. F. SULLIVAN

Have been known as such for the past 15 years. No. 1 did not play in the American Theatre, Friday, Dec. 15, 1905. No. 1 was the first to be featured as the Troupe, in the 15th St. Co., and was always

Headline Act in Vaudeville

BERT **LESLIE** and **DAILEY** ROB  
 BOOKED SOLID.  
 WM. MORRIS.



J. A. **MURPHY** and **WILLARD**  
 In Their Latest Comedy Creation,  
 The PHRENOLOGIST

WM. MORRIS, Agent.

RICHARD **BARRY** and **JOHNSON**  
 VIRGINIA

Offer their latest travesty

HELD FOR RANSOM.

Now booking for next season.

WILLIAM MORRIS.

Stuart Barnes

Direction GEO. HOMANS.

FRED RAY &amp; CO.

(Including Louis Benton and Marie Davenport)

In the most amusing burlesque on Shakespeare ever conceived. Season '06-'07 all filled 36 weeks on Keith Circuit—16 weeks with Wm. Morris. Address care Wood & Ray, per route.

EDMUND DAY

IN HIS VAUDEVILLE CLASSIC,

"THE SHERIFF"

Time all filled until June, 1906.

FRED NIBLO

The American Humorist

ELINORE SISTERS

In VAUDEVILLE,

Direction GEO. HOMANS.

## THE IRISH TENANTS

JAMES **Casey** and **LeClair**  
 MAGGIE

Invite Offers For Next Season.

Bus. Gen. Char. Com.

and one of America's "Few"

REAL LEGITIMATE

AND

ARTISTIC

IRISH COMEDIENNES

N. ROOT, A. H. WOOD'S

'DANGERS OF WORKING GIRLS' CO.

P. S.—A Prosperous New Year to All.

World AND Kingston

The hit of 14 of  
 the last 15 bills they  
 have played on.

Original Comedy Sketch

Two men, one woman. Written for JOHN W. RANSONE, but never produced owing to Mr. Ransone's engagement with B. C. Whitney. Address HERBERT HALL WINSLOW, 35 Lockwood Avenue, New Rochelle, N. Y., or care Green Room Club.

The College Boy  
 JACK NORWORTH

JOHN T. KELLY  
 Permanent Address,  
 ELMHURST L. I.  
 Phone, 61-B, Newtown.

INNESS and RYAN  
 Conversationalists and Singers.  
 BOOKED SOLID.  
 Agent, JO PAIGE SMITH.

MILTON and DOLLY NOBLES  
 VAUDEVILLE  
 FADS and FANCIES A BLUE GRASS WIDOW  
 WHY WALKER REFORMED THE DAYS OF '49  
 Agents, or 129 First Place, Brooklyn.  
 Phone, 627 L. Hamilton.

SKETCHES for Vaudeville Work  
 Generally have one or two on hand.  
 M. H. LINDEMAN, P. O. Box 244, Brooklyn, N. Y.

James F. Macdonald  
 Vaudeville's Artistic Vocalist and Rascantour.  
 Time all filled to June, 1906. Address For Route







## MUSIC PUBLISHERS.

# DANNY

IS A

# POSITIVE

1906

# SUCCESS

A good way to start off right;  
get a copy and sing it.

LEO FEIST, Publisher



C. L. Partee, with offices at 23 East Twentieth Street, states that his publications are in great demand, especially the high class ballad, "Just a Picture of You," which is a favorite with orchestra leaders, and also the dainty Southern love song, "My Sun-Burnt Lily," while the home ballad, "Lights of Home," has been supplied with lifelike pictures and is being used by a majority of the prominent illustrated song acts.

May Irwin continues to sing with success Joseph W. Stern's novelty coon song entitled "Dem Lovin' Words Sound Mighty Good to Me."

Vincent Bryan's new coon song, "What's the Use of Knockin'?" is gaining friends steadily, and now begins to look like a popular hit.

Anna Laughlin continues to use Leno and Sutton's new song, "Won't You Take Me Home with You?" This song seems entirely suited to this clever little artist, and she says she is in love with it.

The offices of F. B. Haviland and Company have been playing to S. R. O. business since the beginning of the regular season. The principal attraction during the past few weeks is the new song entitled "Paddle Your Own Canoe," and the novelty song "Just a Rocking Chair and You," both of which are sterling successes, while all of the other numbers on their catalogue are in great demand.

Adele Ritchie has been using with much success the new song called "Katy Dear," which is published by the New York Music Publishing House, 24 East Twenty-first Street. This house has also published many novel numbers during the past month, all of which are in demand.

Vincent Bryan's stirring song of the Grand Old Party, "G. O. P.," has rapidly forged its way into the front rank of popularity. This song has rapidly taken the place of the big success, "Tammam," by the way, "G. O. P." and "Tammam" were both written by Vincent Bryan.

Libby Blondell introduced "Silver Heels" last week, and finds that it is one of the best songs she has used this season, never failing to win spontaneous encores.

Seldom in the history of popular music publishing has any one song been used to such an extent as the new coon song by Kendis and Paley called "Sympathy." For instance, last week in New York city Emma Carus sang it at Proctor's, Jeanette Du Free at Pastor's, Harry Pilcer at Keith's, Cecelia Weston at the Alhambra, Ada Burnette at the Dewey with the Jersey Lilies, May Rosella at the Circle, George W. Day at the Colonial, Lillian Held, with the Cracker Jacks at the Gotham, Bruno and Russell at Hurtig and Seamon's, Greene and Werner at Proctor's Fifty-eighth Street, and Lew Hawkins at Hyde and Behman's. "Sympathy" is easily the favorite coon song of the day and is being used by road companies as extensively as it is being sung in New York city.

Marie Cahill's musical comedy, Moonshine, by Edwin Milton Royle and George Hobart, with music by Sylvio Hein, has many attractive numbers, all published by Joseph W. Stern and Company.

The rustic ballad "Since Nellie Went Away" is a favorite with many singers.

Mabel Hudson, the well-known soprano vocalist, who has returned to vaudeville, is meeting with success singing "Dreaming, Love, of You" and "Would You Care?" Miss Hudson has always been a feature and she knows how to deliver a ballad as it should be sung. She has had several good offers to go to California, but will remain in New York until the Spring, when she may be tempted to go West.

Music Master Feist promises many encores to singers of "Danny."

The Apollo Trio, one of the best of the high-class musical acts, are making a hit with "On a Holiday" and "Floating Along," and they write the publishers, C. C. Pillsbury Company, Minneapolis, that the "Holiday" song never fails to get the whole house whistling.

Jessie Mae Hall, who is starring in The Street Singer, rested last week in Kansas City, where she was the star feature at a concert given in behalf of one of the prominent charity organizations of that city.

Walter Jacobs, of Boston, is receiving many calls for "My Dusky Rose" from singers and buyers.

The Gingerbread Man, by A. Baldwin Sloane and Frederic Ranken, under the management of Converse and Peters, is meeting with success, playing to packed houses in Philadelphia at every performance. It is said there are more song hits in this production than in any piece of its kind

## MUSIC PUBLISHERS.

## The Chas. K. Harris Herald

Devoted to the interests of Songs and Singers.  
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CHAS. K. HARRIS, 21 W. 21st St., N. Y. (Meyer Cohen, Mgr.)

VOL. II. NEW YORK, Dec. 31, 1905. No. 25

THE GINGERBREAD MAN, under the management of Peters and Converse, opens in two weeks at the Liberty Theatre. This opera was composed by Mr. A. Baldwin Sloane and the late Frederic Ranken. Wherever it has played the press has been unanimous in praising the score, which is, no doubt, one of the best, if not the best, ever written by these talented authors. The calls for the musical numbers have been phenomenal, especially so with the hits—viz.: "John Dough," "Maisee," "Beautiful Land of Bon Bon," "Nursery Rhymes," "Moon," "Wise Old Owl," "Every Little Something," "Toast to Sally," "Queen of My Dreams," and "The Evil Eye." We predict a big success for this production in N. Y., and deservedly so, as Messrs. Peters and Converse have spared no expense to have nothing but the best. Miss NELLA BERGEN, who is, no doubt, one of our best Comic Opera stars and who is now in vaudeville, has taken up "Dreaming, Love, of You," and says it is just the style of song she has been looking for, and she will feature it in vaudeville. Miss Bergen is flooded from time to time with all kinds of songs and the author is more than pleased with Miss Bergen's selection.

ALLEN MAY and Dr. W. H. GWINNITT, both capable singers, report good success with "Would You Care?" "Sister," and "Farewell, Sweetheart May," in Philadelphia. These gentlemen make a feature of the Harris songs, as they are sure of a rousing welcome whenever the Harris title goes up with illustrations.

## LEE OREAN SMITH

Musical Director, Composer, Arranger.

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seen in years. The principal numbers are "John Dough," "Maisee," "Beautiful Land of Bon-Bon," "Wise Old Owl," "Every Little Something" and "Moon."

"Pal of Mine" is a ballad that has sterling merit.

"When the Harvest Moon Is Shining on the River" is being used by almost every prominent singer in the country. It is published by Joseph W. Stern & Co.

"The Leader of the German Band" is taking encores nightly with Shubert's production of The Babes and the Baron; published by the F. B. Haviland Publishing Company.

"I Could Learn to Love You" is making a strong bid for popular favor; published by Continental Music Company.

The Sisters and Brothers Ford are a feature of the Orpheum Show. Their entire repertoire is from the catalogue of the F. B. Haviland Publishing Company. "Keep a Little Cozy Corner in Your Heart for Me" is the feature of their act.

The Vincent-Bryan Music Company has three good songs in "Once Upon a Time," by Bryan and Edwards; "Out in an Automobile," by Geo. Evans; and "What's the Use of Knockin'?" a philosophical coon song, by Bryan and Edwards. They are well to the front in the race for popularity.

George Mack is starring in Tracked Around the World. "Daddy's Little Girl," Theodore F. Morse's new child song, is the vocal success of the production; published by the F. B. Haviland Publishing Company.

Dorothy Golden, Fox and Joyce, Wallace and Warfel, and Needham and Wood are doing splendidly with Theodore Morse's "Just a Little Rocking Chair and You."

George Rosey, the well-known composer of the "Juggler" march and the ballad success, "When the Golden Corn Is Waving, Dora Dear," has collaborated with a namesake of his, Joe Rosey, in a production song entitled "You Look So Good to Me," which will be shortly interpolated in a Broadway production.

The La Salle Theatre, in Chicago, has a hit in The Umpire, by Joseph E. Howard, Will M. Hough and Frank R. Adams. There are a number of big hits, notably "You Look Awful Good to Father," "The Big Banquet," "Cross Your Heart" and "I Want a Girl Like You."

Allie Vivian, with the European Sensation, is taking four or five encores at every performance singing "Would You Care?" Mr. Howell, of the Jersey Lilies company, also has to respond to repeated encores with "Would You Care?" which is put on in a beautiful manner as a serenade.

Henry Arthur Blumenthal's latest composition, "The Yankee Doodle Negro," seems to have struck a popular chord. In point of sales it has found a response wherever it is played. It is being sung by several headliners in vaudeville and has been selected by Josephine Sabel for her European tour.

Jeanette Dupre sang many verses of "Water" at Pastor's a few weeks ago and every one got a big laugh. John Young is doing fifteen minutes with this song with the Pauline Hall Opera company. Alf Grant says it is the best comic song he has ever had. Published by F. B. Haviland Publishing Company.

"Nothin' from Nothin' Leaves You," the new coon song by Rose and Snyder, has proved to be one of the real legitimate coon song hits of the season. The proof is in that Charlie Vance, Tascott, Lew Hawkins, Max Winslow, Arthur Deming, Billy Clark, Billy Van, Burch and Carson, Rose Carlin, Etta Williams, Harry B. Lester, Libby Blondell, and a host of others of the foremost coon song singers are featuring this number. "O-O-You" is published by F. A. Mills, publisher of "Watch Where the Crowd Goes By."

### VAUDEVILLE JOTTINGS.

Mile. Rose Edyth, premiere danseuse and ballet mistress, has joined Henry W. Savare's forces and opened in Woodland Dec. 17.

Walt M. Leslie resigned from Al. G. Field's Minstrels at Hamilton, O., to accept an important position on the executive staff of Mack and Spear's attractions.

Amy Ames, the well-known character actress, tried a new sketch, called Wanted—A Cook, week of Dec. 11 at the Garden Theatre, Brooklyn, and it was well received. Miss Ames was ably assisted by George Fox and J. H. Haywood.

Margaret Evans, recently leading woman of Marching Through Georgia, has acquired the vaudeville craze. She begins her tour in Baltimore in January, appearing in a sketch of which she is the author.

The Settles, James and Etta, and Baby Charlotte, have been successfully playing clubs and lodges in and about the city this season in their new and unique specialty.

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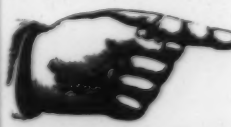
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My Sweet Elaine New Rustic Ballad by writers of "Sweet Adeline," and "Harvest Moon Is Shining on River."

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The dainty little star,  
Jessie Mae Hall,  
Is singing the star song,  
I Won't Play Unless You  
Coax Me.



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## THE RUSTIC BALLAD

# "Since Nellie Went Away"

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In answering these advertisements please mention THE MIRROR.







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(In Pamphlet Form)

### SEASON 1905-1906

No copies of this Roster can any longer be furnished.

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and business good. The Maid and the Mummy 16; good business. The Village Countess (night) 22. Hearts of Gold 23. The Sultan of Sulu 29. Human Hearts 30.

**MADISON.**—FULLER OPERA HOUSE (Edward M. Fuller, mgr.): The Maid and the Mummy 16; good business. The Village Countess (night) 22. Hearts of Gold 23. The Sultan of Sulu 29. Human Hearts 30.

**KENOSHA.**—RHODE OPERA HOUSE (Joe Rhode, mgr.): Rev. John R. Wright in The Holy City 17 to good business; good performance. Hearts of Gold 24. BLOU (F. J. O'Brien, mgr.): Vaudeville to good business.

**RACINE.**—BELL CITY OPERA HOUSE (W. C. Ford, mgr.): The Holy City 16; fair house; pleased. Helden Brothers in The Shadow of the Gallows 17; poor co. and business. Human Hearts 24. Johnson-Harrington Stock co. 25-31.

**APPLETON.**—THEATRE (A. Emerson Jones, mgr.): Sultan of Sulu 11; excellent. S. R. O. The Maid and the Mummy 15; good co.; excellent business. Yanderella 16-30; Western Association. Land of Nod 31.

**BELOIT.**—WILSON'S OPERA HOUSE (R. H. Wilson, mgr.): John Kendrick Bangs lectured 15 to big house. Imperial Stock co. 21. Winninger Brothers 25-30.

**JANESVILLE.**—MYERS' GRAND (Peter S. Myers, mgr.): Human Hearts 16; good business. The Land of Nod 27. The Black Crook 29. Howe's moving pictures 30.

**SHERBOYGAN.**—OPERA HOUSE (W. H. Stoddard, mgr.): Robin Hood 14 (local); good. Otis Skinner in His Grace De Grammont 18 to S. R. O.

**EAU CLAIRE.**—GRAND (C. D. Moon, mgr.): Moving pictures 14 to small house. Sultan of Sulu 16 to good business; performance fair.

**MERRILL.**—BADGER OPERA HOUSE (F. M. Gibson, mgr.): Why Women Sin 16; good co. and business. Human Hearts 27. Taming a Husband 30.

**WIENNAH.**—THEATRE (William C. Wing, mgr.): Taming a Husband 16; good co.; fair house. Human Hearts 29. Taming of the Shrew Jan. 3.

**ASHLAND.**—GRAND (W. T. Soeger, mgr.): Why Women Sin 15 gave a very good performance to a small house. Arizona 28.

**STEVENS POINT.**—GRAND (R. B. Johnson, mgr.): Sultan of Sulu 16; good business; excellent. Margaret Ralph in Taming of the Shrew 25.

**WYOMING.**—CHEYENNE-CAPITOL (Stahl and Fuller, managers: Louis James in Virgilus; excellent to good business. Paddenhead Wilson 15 canceled. Yon Yonson 18. When Knighthood Was in Flower 22 canceled. U. T. C. 25. Paul Jones Opera co. 26-27. BLOU (Charles I. McKee, mgr.): Otis Skinner in His Grace De Grammont 18 to S. R. O.

**LARAMIE.**—OPERA HOUSE (H. E. Root, mgr.): Yon Yonson 19. Honest Hearts 30. Uncle Josh Spruceby Jan. 1.

**CANADA.**—KINGSTON, ONT.—GRAND (D. P. Branigan, mgr.): The Stoddard Stock co. 11-16; good business; fair co. Plays: A Friend in Need. The Waits of New York. Woman Against Woman. The Two Orphans. East Lynne. and Ten Nights in a Bar Room. Queen's University Dramatic Club 19 in the following scenes: The Casket Story from The Merchant of Venice. Twelfth Night. The Plot Against Malvolio. and the third act of Hamlet. Kyle's Vaudeville co. 25. Serio-Comic Girl 26. The Way of the Transgressor 27.

**QUELPH.**—ONT.—ROYAL OPERA HOUSE (G. L. Higgins, mgr.): Rose Berrill Concert co. 22. Crocker's educated horses Jan. 1-3.—ITEM: At the conclusion of Marks Brothers' engagement Joe Marks, on behalf of his co., presented Manager Higgins with a pair of fur gauntlets.

**ST. CATHARINES.**—ONT.—GRAND (C. H. Wilson, mgr.): Lighthouse by the Sea 11; good performance and business. Veterans' concert (local) 12; splendid programme by Adams Concert co.; good business. His Highness the Bey 15; strong co.; delighted only fair house. Serio-Comic Girl 25-30.

**BRANTFORD.**—ONT.—STRAITFORD'S OPERA HOUSE (H. C. Johnson, mgr.): Lighthouse by the Sea 14; fair business. Marks Bros. No. 1 in Her Canadian Cousin 18; Life in New York 19; Louis Bell 20; A Soldier's Sweetheart 21. Sky Farm 26. Arrival of Kitty 27.

**VANCOUVER.**—B. C.—OPERA HOUSE (R. R. Ricketts, mgr.): Haverly's Minstrels 15; good to large business. Prince of Plisen 19. Juvenile Bon-tonians 21-23. Russian Opera co. 25-27. Shod-die 29, 30. Buster Brown Jan. 3, 4. Modjeska 5. When Johnny Comes Marching Home 10, 11.

**BERLIN.**—ONT.—OPERA HOUSE (Frank Ford, mgr.): Marks Bros. 18, 19, 21-23 are playing to good houses; fair performances. An Alabama Home 18. The Sporting Deacon 19. A Devil's Lane 21. English Concert co. 20 pleased a large audience.

**ST. JOHN.**—N. B.—OPERA HOUSE (A. O. Skinner, mgr.): The Waite Comedy co. for three weeks 25, opening with Home, Sweet Home, and At the Gates of Justice.—YORK (R. J. Armstrong, mgr.): Vaudeville.

**WINNIPEG.**—MAN.—THEATRE (C. P. Walker, mgr.): Jerome K. Jerome 14; S. R. O. The Yankee Consul 15, 16; delightful; capacity business. Arizona 18, 19. Britt-Nelson pictures 20. Pollard's Lilliputians 25-Jan. 1.

**PETROLIA.**—ONT.—VICTORIA OPERA HOUSE (Dunlop and Hutchcroft, mgrs.): A Bell Boy co. 14-16 in California, A Bell Boy, and Two Jolly Companions to small houses.

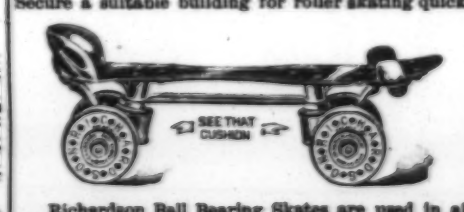
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